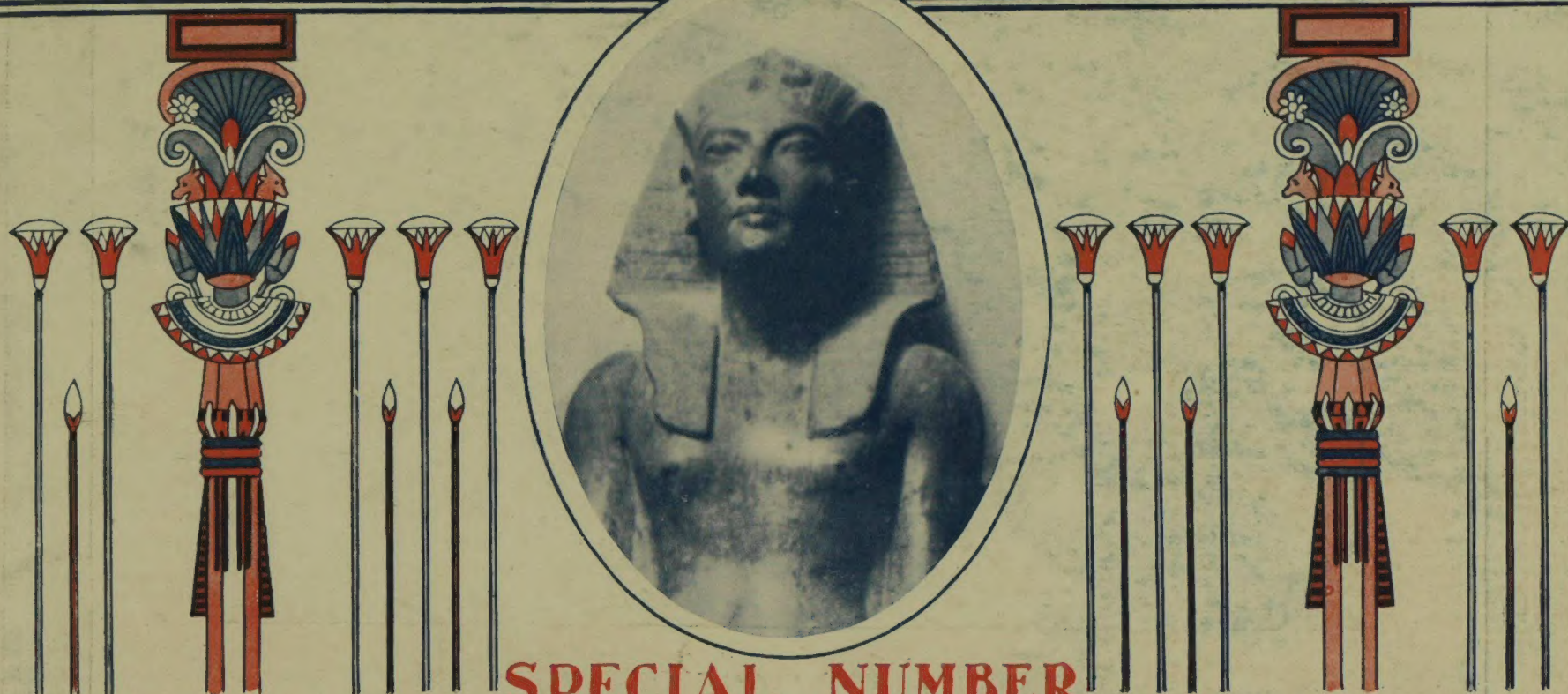


THE ILLUSTRATED LONDON NEWS



SPECIAL NUMBER

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Almack's.

IN the early days of the nineteenth century Almack's was the seventh heaven of the fashionable world, and it is difficult nowadays to realise with what tremendous eagerness admission was sought to its very exclusive portals. So strict indeed was the vigilance of the lady patronesses whose smiles or frowns settled the matter that, in 1814, of the three hundred officers of the Foot Guards, not more than half a dozen were considered worthy to be honoured with vouchers of admission.

Naturally all the wiles of diplomacy were invoked, the greatest finesse employed and a host of intrigues set in motion by earnest seekers after an invitation to Almack's, and it must not be thought that these were confined to the ranks of the parvenus. Often enough, persons whose rank and fortune justly entitled them to the entrée to the most august circles were excluded by the caprice of the lady patronesses, and the latter were as strict as to the etiquette of dress as to that of admission. They issued a proclamation that no gentleman should appear at the assemblies unless attired in knee-breeches, white cravat and "chapeau bras" and on one occasion the Duke of Wellington himself was stopped by the vigilant Mr. Willis, grandson of the establishment, with the words "Your Grace cannot be admitted in trousers."

History records that the Duke with his known respect for orders quietly walked away, but it does not contain any suggestion that even in this most exclusive of resorts was John Haig Whisky ever anything but cordially welcomed, for even in 1814, be it noted, this the *original* Haig Whisky had already been known and respected by the discriminating everywhere for nearly two centuries.



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THE ILLUSTRATED LONDON NEWS

REGISTERED AS A NEWSPAPER FOR TRANSMISSION IN THE UNITED KINGDOM AND TO CANADA AND NEWFOUNDLAND BY MAGAZINE POST.

SATURDAY, FEBRUARY 3, 1923.

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ON GUARD AT HIS SEPULCHRE FOR 3000 YEARS: A STATUE OF KING TUTANKHAMEN.

Above is seen one of the two life-size statues of Tutankhamen found standing on either side of the sealed door, which Lord Carnarvon arranged to open soon after his recent return to Luxor. Here we get a full-face view of the right-hand statue, showing very clearly the wonderful detail of the face and costume. Both the statues are shown in profile in a double-page photograph in this number, and, as there mentioned, they are magnificently carved in wood

covered with a black pitch-like substance. The head-dress, armlets and wrist-bands, mace and staff, are heavily gilt, and over the left arm hangs a fabric of fine linen. On the forehead is the uræus, or cobra, the emblem of royalty, of inlaid gold and bronze. The eye-sockets and eyebrows are of gold, and the eyeballs of arragonite, with pupils of obsidian. On the right is part of the funeral bouquet, also illustrated on other pages.

"THE TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON. (SEE OTHER PAGES.)



By G. K. CHESTERTON.

THERE is a recent article in *John Bull*, written by the entertaining critic who calls himself "A Gentleman with the Duster," which moves me to the mood of contradiction. I shall not here touch on the discussions about the writer's identity, though it is rather cumbrous to have to refer to him as a Gentleman with the Duster, and it would be illogical as well as impolite to abbreviate him into a Dustman. Personally, I should intend the abbreviation as a compliment. For I think a real dustman, with a real necessary dust-cart, would be a much more dignified figure than a gentleman of good family who wandered about in good society ineffectively waving a duster. But my only concern with him at the moment is that he has written an article maintaining that England is purely commercial, that she ought to be purely commercial, and that she owes to her purely commercial character the high statesmanship which we all admire in our present politicians, and the happy security which we all feel about our present international position.

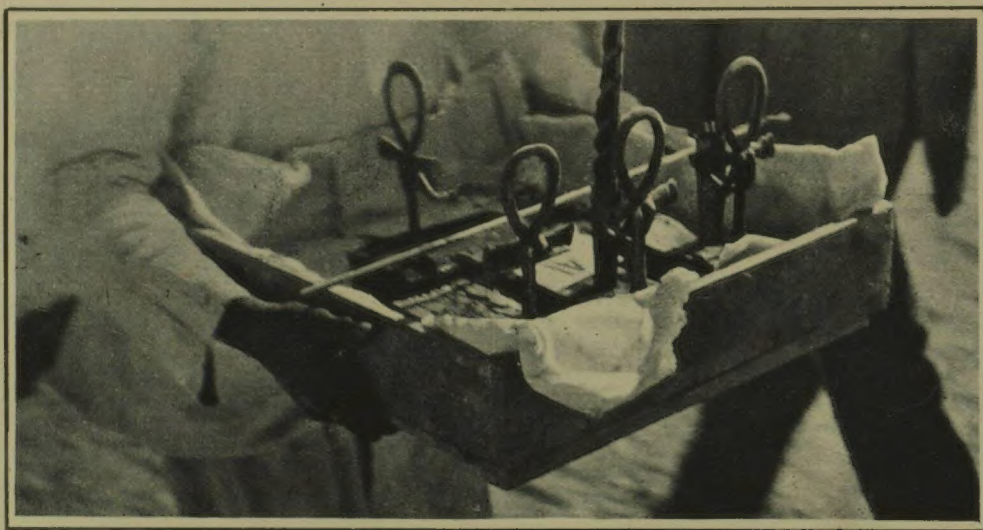
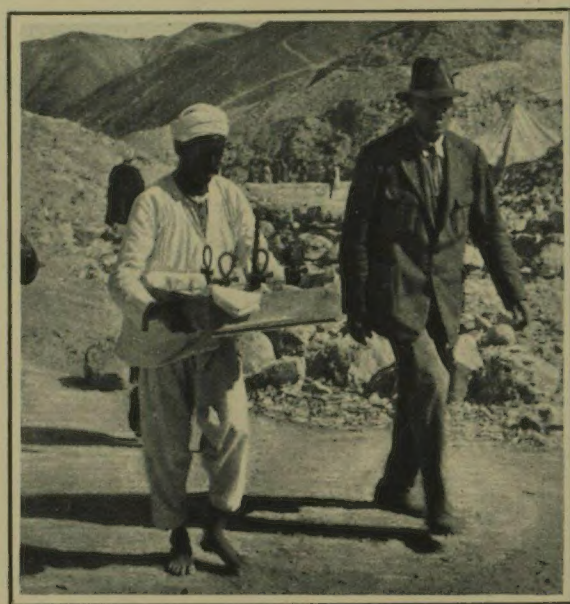
Now I happen to feel vividly certain that the true task for English statesmen to-day is to find some way out of the purely commercial complication, and back to that healthier England in which yeomen owned their own farms and villages produced their own food. It is a matter of the utmost difficulty and delicacy to move towards it. But it is a matter of sheer folly to move further and further away from it. It is a matter of mortal danger merely to tell industrialism to become more industrial, commercialism to become more commercial, and capitalism to become more capitalistic. I am therefore moved to examine the arguments of the dusting gentleman, and I do not think they bear examination.

It seems to me that the Gentleman with a Duster rather gives away the case for commercial greatness and goodness in the following passage: "Let your memory get to work. In what countries of the world has revolution been most active? Among which nations of mankind has political idealism most frequently burst forth in volcanic fires of destruction? You will find that nations which have learned to think commercially have been freer from such internal disturbances than, for instance, France, Spain, Portugal, Italy, Poland, Russia, the South American Republics—a long list. On the other hand, look at the discipline of modern Germany, the unshakable fortitude of Great Britain. The mental effect of a world commerce is sober political thinking." He then goes on to some remarks about Ireland from which I can deduce nothing, except the fantastic supposition that he really prefers Belfast to Dublin.

Now we know all about the discipline of modern Germany. We had every reason for knowing that it was indeed a very solid and severe discipline; though perhaps we did not think at the time that it always led to sober political thinking. But where did the discipline of modern Germany lead modern Germany? It led her to a disaster far more final and appalling than all the revolutions which France and Italy have successfully survived. Would it not have been better for Germany if she had indulged in some of those revolutions? A revolution before Bismarck and the reactionaries began to despoil Denmark and France would have prevented the present ruin of Germany, and perhaps preserved her as an ordinary bourgeois Republic like France. A mutiny before the army marched into Belgium would have prevented the French from ever standing at arms on the Ruhr. I do not know how far the Gentleman with the Duster, or a good many other gentlemen of the rather sentimental sort, have managed to forget the facts we all knew after 1914. I do not know how natural he may feel it now to fall into the old habit of classing English and German together as solid and successful Teutons. But even if he believes in the

solidity, he cannot believe in the success. He may still think the Germans admirable. He will have some work to do to persuade us that they are enviable.

As for the list he gives of the countries that have suffered these shocking revolutions which have prevented them from sober commercial thinking, it may be, as he says, that the list was a long one. But I think I could give him a list almost as long. What are the names of the nations or civilisations which have preferred commerce to agriculture, which have learned to think commercially, which have been led by a world commerce to sober political thinking? What would a list of them be like? Tyre, Sidon,



WITH ONE "CANDLE" STILL IN ITS SOCKET: THE FIRST ANCIENT EGYPTIAN "CANDLESTICKS" EVER FOUND, LEAVING TUTANKHAMEN'S TOMB.

Four "candlesticks," the only ones ever found in Egyptian excavations, and of unique interest as evidence of ancient methods of illumination, were among the objects in the ante-chamber of Tutankhamen's tomb. The one with the candle still in the socket is seen in our double-page photograph of the north wall, standing on top of an animal-headed couch. The "candlesticks" are of bronze on a wooden stand, and the handle is in the form of the "sign of life." The "candle" resembles a modern tallow dip, but has not yet been analysed.—[Photographs by C.N.]

Carthage, Venice, Genoa, the Republic of Holland. And the only thing to be said about them now is what Long John Silver said about other very commercial characters, with very commercial ethics, who were also, like Venice and Carthage, concerned with gold and with the sea. "Well, and where are they now? Pew was that sort, and he died a beggar-man. Flint was, and he died of rum at Savannah. Ah, they was a sweet crew, they was! On'y, where are they?"

Of those countries of the plough which the critic mentions as having suffered so much from the sword, all are still in existence as living nations. Some, like France and Italy and Poland, are again before our very eyes becoming more powerful nations. But what has become of those great commercial empires that once seemed so secure, depending on countless colonies and all the islands of the sea? Not only have they ceased to be powers, but most of them have even

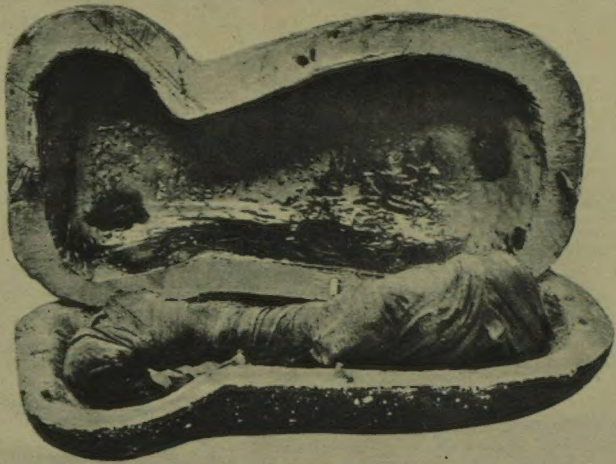
ceased to be nations or even to be names. Portugal may not be a powerful State, but you can be a patriotic Portuguese; you cannot be a patriotic Sidonian. Russia may be in revolution or in ruin, but a man can still be fond of Russia. If history has any truth to teach us at all, it is that England will endure because she is a great civilised nation like France, but not because she has been a great mercantile mart like Venice. If history has anything to show, it is that things that are merely mercantile do not necessarily endure. The States that endure most stolidly and ineradicably are the rooted agricultural States, which the critic regards as being perpetually uprooted. The nations that really do stand firm are those which he says are perpetually being overthrown by revolutions.

Now England was once one of these normal nations. She was one of them, comparatively speaking, quite a little while ago. She was such a normal nation in the fullest sense in the middle of the eighteenth century; she had not wholly lost that normal character even in the middle of the nineteenth. Then England did indeed become entirely industrial, entirely urban, entirely commercial, entirely given over to sober political thinking. The result of this sober political thinking is that thousands of people are without houses, thousands of people are without work, thousands are starving, and the peasantries of the old agricultural countries are growing more powerful everywhere and more prosperous every day. It is only for about a hundred years that we have made this modern mistake of being completely industrial and completely commercial. It is only for one century, out of our procession of glorious centuries, that we have fallen into the frantic folly of sober commercial thinking. Even a brief spell of that madness has, indeed, done more mischief than it seems at first easy to undo. It has populated the island without reference to its food supply; it has made us dependent for life on lands from which we may be easily severed by war; it has reduced crowds of people to a state of servile oblivion, in which they have necessarily forgotten the very nature of thrift and property. But, though this isolated mania of industrialism could do a great deal of harm in a very short time, it has had only a very short time in which to do it. The vital traditions of England, the fundamental temper of England, are still those of the yeoman—or, at the worst, of the Squire. Indeed, the essential truth is even more hopeful than this.

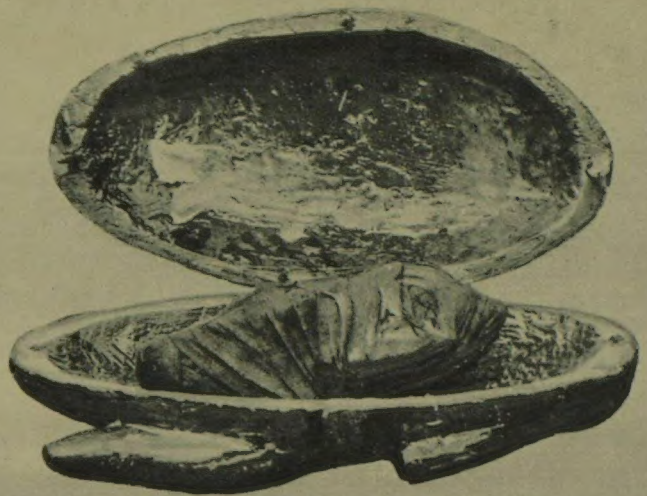
There are no peasants in England; but there are not a few potential peasants in England. There are many who have got the love of the land even when they have not got the land; they love the very land that they have not got. The tremendous tradition of English literature, that magnificent heritage, is still overwhelmingly weighted in favour of the countryside, for industrialism as such has really produced no literature at all. The sports that the English love are still in their nature country sports; the songs that they hear still refer inevitably to country pleasures; the proverbs they still use are still country proverbs. Sound commercial thinking has not taught them merely to make money while the boom lasts, instead of making hay while the sun shines. Sane commercialism has not yet taught them to say that a penny in the hand is worth two in the bank, when they mean that a bird in the hand is worth two in the bush. The sub-conscious England is still the England of Shakespeare. I believe myself that there is every hope of a successful appeal to it. But I am certain that, if there is not that hope, there is no other. Mere concentrated commercialism has no future, except a future that looks very like a hideous collapse. And when a writer distinguished by public attention can only proclaim in a popular paper that we should shut our eyes tight and rush on that disaster, I cannot but be moved to this protest.

PARALLELS TO TUTANKHAMEN RELICS: OBJECTS FROM OTHER "FINDS."

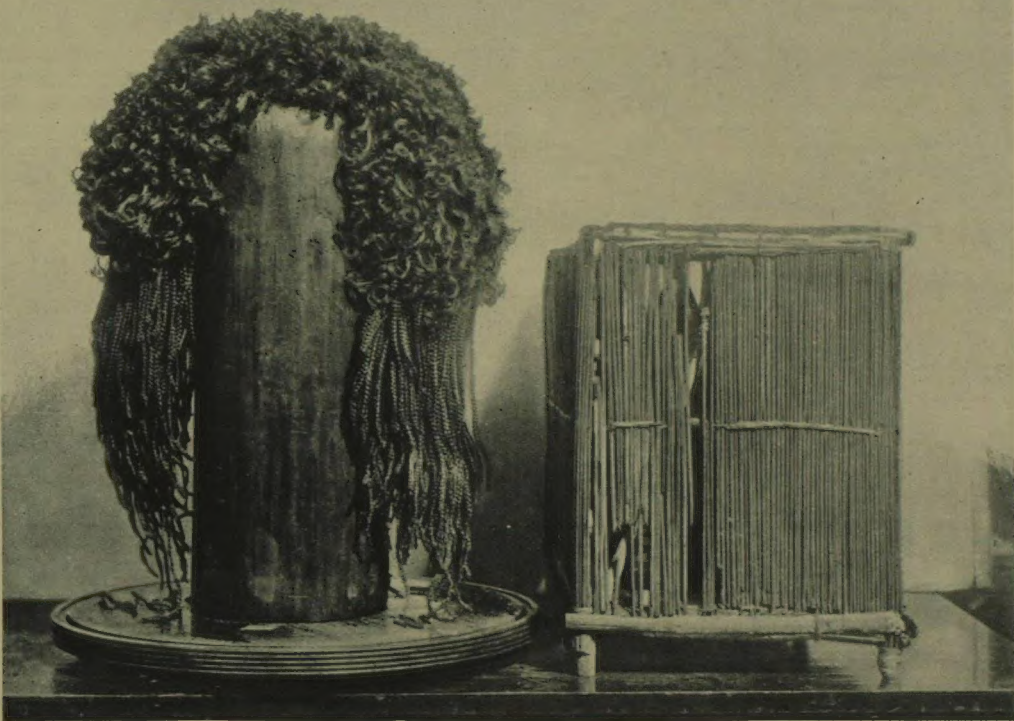
PHOTOGRAPHS NOS. 1 AND 2 REPRODUCED FROM "THE TOMB OF IOUIYA AND TOUIYOU," BY THEODORE M. DAVIS, PUBLISHED BY MESSRS. ARCHIBALD CONSTABLE AND CO., OF ORANGE STREET; NO. 3 BY MANSELL; NOS. 4, 5, AND 6 BY COURTESY OF THE BRITISH MUSEUM.



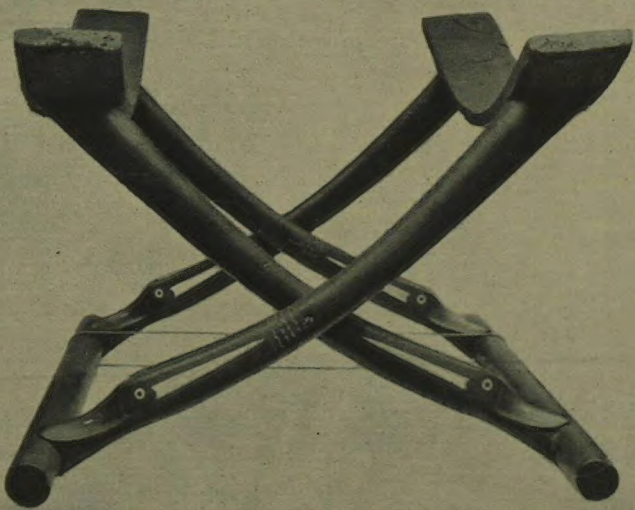
1. BUTCHER'S MEAT FOR THE SOUL IN THE NEXT WORLD: A MUMMIFIED JOINT IN A SPECIALLY SHAPED WOODEN CASE, LIKE THOSE FOUND IN TUTANKHAMEN'S TOMB.



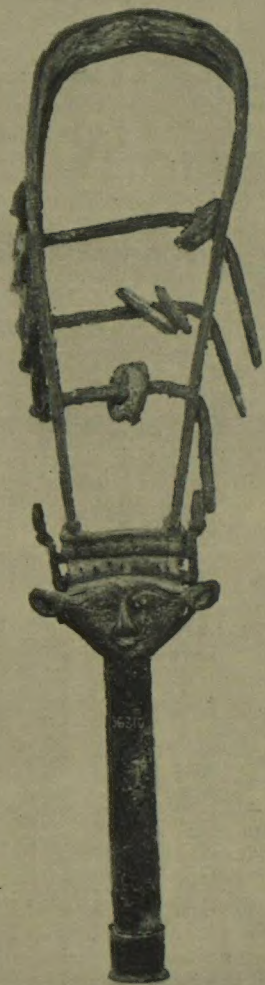
2. IN A BOX SHAPED TO INDICATE WINGS AND FEET: A MUMMIFIED BIRD PLACED IN A TOMB (AS IN TUTANKHAMEN'S) TO FEED THE DEPARTED SPIRIT.



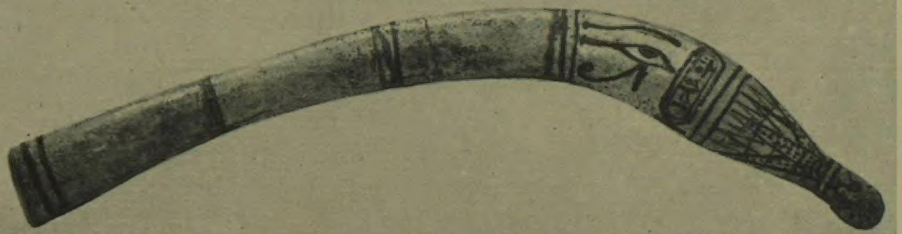
3. SUGGESTING THE PURPOSE OF THE WOODEN MODEL, OR MANNEQUIN, OF TUTANKHAMEN FOUND IN HIS TOMB: AN 18th DYNASTY WOMAN'S WIG FOUND AT THEBES: AND A RUSH-WORK RECEPTACLE FOR IT.



5. WITH DUCK-HEAD FEET, INLAID IN IVORY, SIMILAR TO THAT FOUND IN TUTANKHAMEN'S TOMB: A STOOL FROM THEBES (18th DYNASTY).



4. LIKE THOSE FOUND IN TUTANKHAMEN'S TOMB: A SISTRUM—WITH HEAD OF HATHOR.



6. FOR COMPARISON WITH TUTANKHAMEN'S SILVER-COVERED BOOMERANGS: A BLUE-GLAZED PORCELAIN BOOMERANG INSCRIBED WITH THE NAME OF HIS FATHER-IN-LAW, AMENHOTEP IV.

The boxes of mummified food provided for Tutankhamen's consumption in the other world are shown, unopened, on other pages in this number. Above we see how the interior was shaped, and the nature of the contents. In the ante-chamber of Tutankhamen's tomb was a painted wooden model, or "mannequin," of the king, believed to have been used for arranging his robes, and possibly, also, for his wig. The wig shown above, probably a woman's, was found near a small temple of Isis at Thebes, and dates from the 18th Dynasty, Tutankhamen's period. Two sistra were found on the Hathor-headed couch under which the mummy food-boxes were piled. Sistra were shaken by priestesses in sacred processions, to

drive away evil spirits. That seen above is of massive bronze, with the head of Hathor on the upper part of the handle. Tutankhamen's ebony and ivory footstool, with duck-head feet, appears in a double-page photograph in this number. That shown above is of the same period, and also from Thebes. Silver-covered boomerangs were found, among other things, in a painted red box, in the ante-chamber of Tutankhamen's tomb. That shown here is of blue-glazed porcelain, from Tell el-Amarna, the city built by the Heretic Pharaoh, Amenhotep IV. (Akhenaton), whose daughter Tutankhamen married. It is inscribed with Amenhotep's name, and decorated with lotus and *utchats* (eyes of the sun and moon).

AT HOME AND ABROAD: PICTORIAL RECORDS OF TOPICAL EVENTS.

PHOTOGRAPHS BY JOEL (RADLETT), C.N., VIDAL, JAMES'S PRESS AGENCY, AND HEATH (PLYMOUTH).



DOOMED TO DEMOLITION OR REMOVAL BY A CROYDON PLEBISCITE: WHITGIFT HOSPITAL—THE WARDEN'S QUARTERS AND CHAPEL IN RIGHT CORNER.



EGYPTIAN CONVICTS IMPROVING THE APPROACH TO TUTANKHAMEN'S TOMB: MAKING A NEW ROAD ACROSS THE MUD-FLATS TOWARDS THE HILLS.



A FINE ELIZABETHAN BUILDING MENACED BY A ROAD-WIDENING SCHEME: ARCHBISHOP WHITGIFT'S FOUNDATION OF 1596—THE ENTRANCE.



THE PROPOSED REVISION OF THE PRAYER BOOK, INCLUDING ABBREVIATION OF THE COMMANDMENTS AND CHANGES IN THE MARRIAGE SERVICE: THE ARCHBISHOP OF CANTERBURY (STANDING AT TABLE, LEFT-BACKGROUND) ADDRESSING THE CHURCH ASSEMBLY.



A SPANISH GIFT TO BRITAIN: A MODEL OF COLUMBUS' "SANTA MARIA," SHOWN TO THE BRITISH AMBASSADOR.



THE NEW CALIPH'S "HOLY" BEARD: ITS FIRST PUBLIC APPEARANCE.

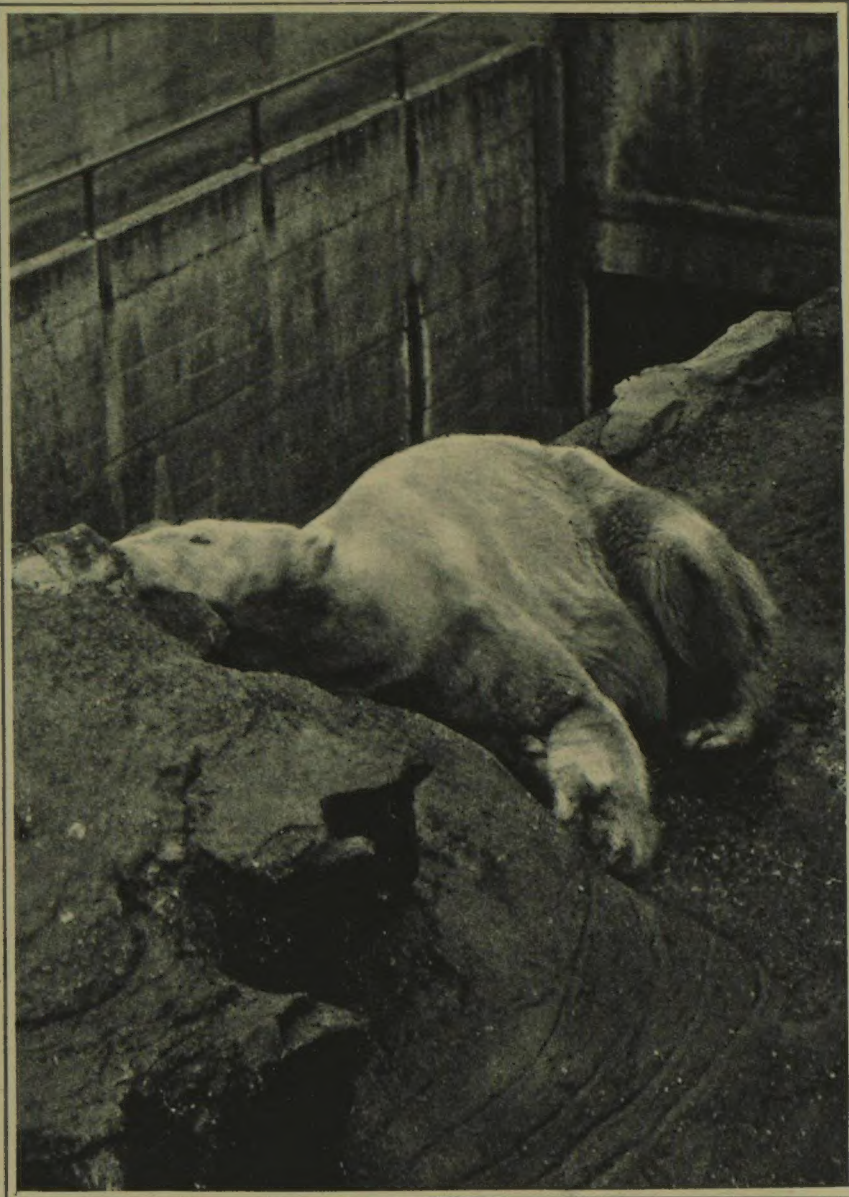
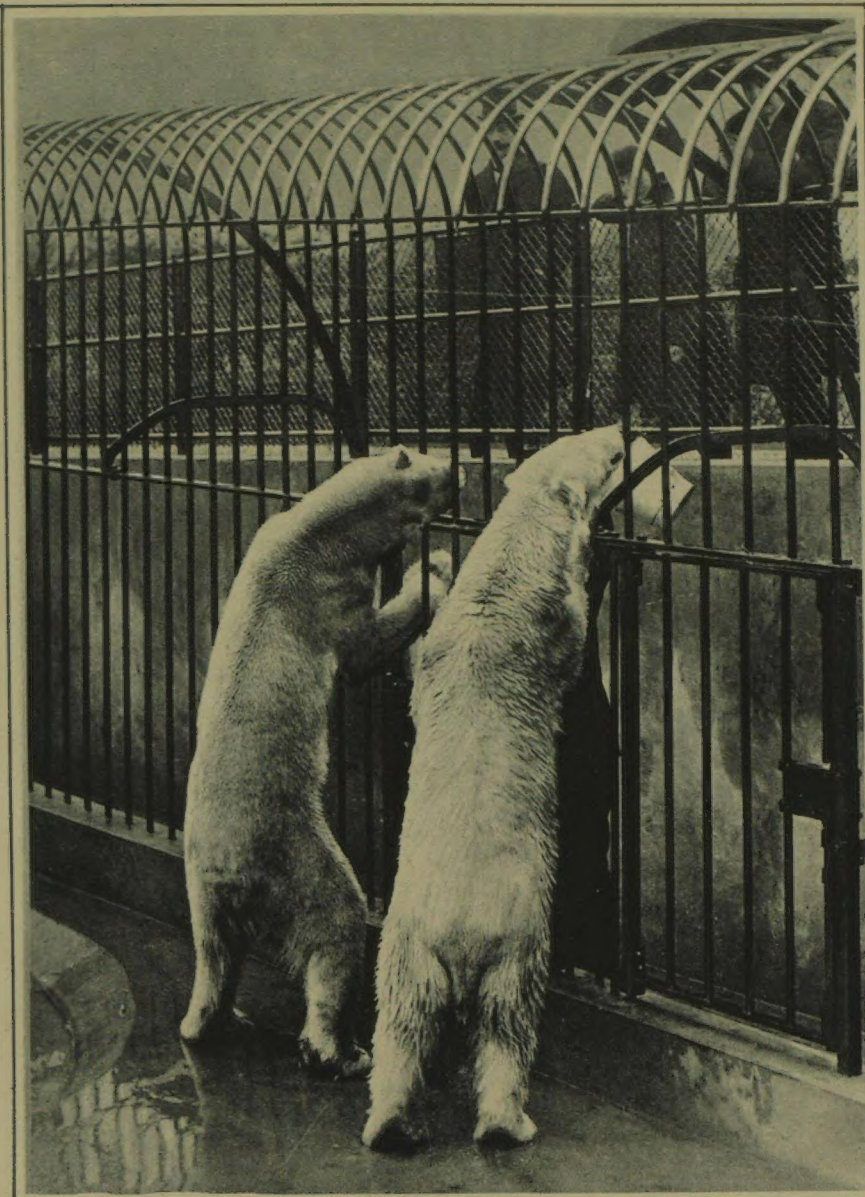


THE NEW BISHOP OF PLYMOUTH, THE RT. REV. J. H. B. MASTERMAN (SECOND FROM LEFT) INSTALLED: PARTICIPANTS.

The need for some national check on the vandalising propensities of local bodies has been emphasised by the municipal poll at Croydon, which favoured, by 8379 votes to 6514, the Borough Council's road-widening scheme, involving the demolition or removal of Whitgift's Hospital, a sixteenth-century building, and one of the few architectural beauties of the district. A Preservation Committee representing various societies is endeavouring to save it, but lacks official authority.—In Egypt a new road is being made, by gangs of convicts, across the mud-flats leading from the Nile to the Valley of the Tombs of the Kings.—The Archbishop of Canterbury, presiding at the Church of England National Assembly at Westminster on January 29, said that the "Revised Prayer-Book (Permissive Use) Measure" would be submitted to the Assembly.—The Spanish

Naval Museum recently handed to the British Ambassador, Sir Esme Howard, a model of the "Santa Maria"—the ship in which Columbus discovered America—as a gift to England. Our photograph shows Sir Esme and Lady Howard inspecting it.—The new Caliph of Islam (Prince Abdul Medjid) has grown a beard to conform to the religious traditions associated with the beard of the Prophet.—Dr. J. H. B. Masterman was installed as Bishop Suffragan of Plymouth at Plymouth on January 27. He was previously Rector of Stoke Damerel. Our photograph shows (from left to right, in front) Lord St. Levan, Dr. Masterman, Lord William Cecil (Bishop of Exeter), and Dr. R. E. Trefusis (Bishop of Crediton). The Rev. H. H. Matthews, Vicar of St. Andrews, Plymouth, is seen bearing the pastoral staff.

A "Zoo" Bereavement: Sam Left a Widower by the Death of Barbara.



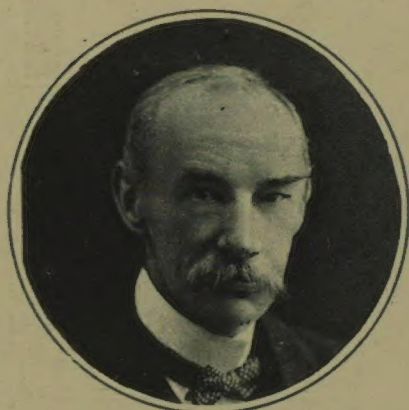
MORE CARNIVOROUS THAN OTHER BEARS AND DISDAINFUL OF NUTS: THE LATE BARBARA (ON LEFT) AND SAM, THE FAMOUS POLAR BEARS, BEING FED.

Children and other visitors to the "Zoo" heard with great regret of the sudden death of Barbara, the Polar bear, on the Mappin Terraces. Early in January, it may be recalled, she gave birth to two cubs, one of which disappeared almost immediately, and the second died from pneumonia a week later. The same malady probably occasioned Barbara's own death, but the real cause was senility, for she was at least nineteen—a good age for a bear, according to menagerie

INCONSOLABLE AFTER THE DEATH OF BARBARA, HIS CONSTANT COMPANION AND MOTHER OF HIS CUBS, NONE OF WHOM SURVIVED: SAM IN MOURNING.

records—having been bought as a cub in 1904. Sam, her companion, is a year older. They both knew their keepers well, and were obedient to a certain extent, but it was always dangerous to enter their enclosure, or even to stroke them. A few years ago a keeper who inadvertently put his hand through the bars had three fingers bitten off. Sam was inconsolable after Barbara's death, and may be transferred to a new enclosure.—[PHOTOGRAPHS BY C.N.]

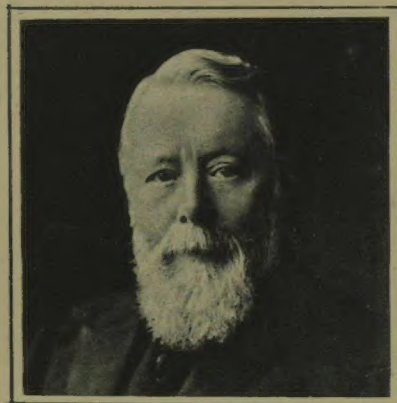
Personalities of the Week: People Prominent in the Public Eye.



THE RETIRING SUPERINTENDENT OF THE "ZOO": MR. R. I. POCKOCK, F.R.S.



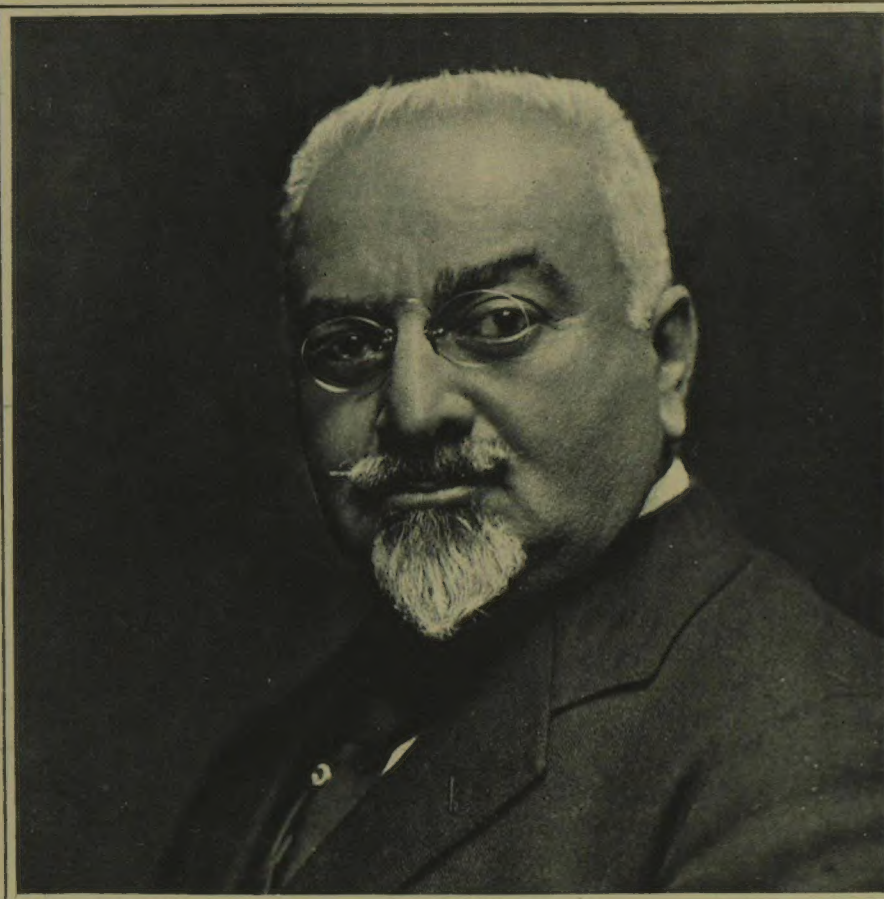
THE NEW SUPERINTENDENT OF THE "ZOO": DR. G. M. VEVERS.



PHILANTHROPIST AND EX-FOOTBALLER: THE LATE LORD KINNAID



AN EMINENT EAR AND THROAT SPECIALIST: THE LATE DR. HUNTER TOD, F.R.C.S.



THE FIRST INDIAN TO BE APPOINTED HIGH COMMISSIONER FOR INDIA: MR. D. M. DALAL, C.I.E., SECOND HOLDER OF THE OFFICE.

Mr. R. I. Pocock, F.R.S., has been superintendent of the "Zoo" and Curator of Mammals since 1904. He could identify any mammal brought to the Gardens almost at a glance, and was also an authority on arachnids and myriapods. Dr. G. M. Ververs, the new Superintendent, served in the war, and got a commission in the R.A.M.C. Since 1919 he has been on the staff of the London School of Tropical Research.—Lord Kinnaid was an active philanthropist, social

reformer, and ex-President of the Y.M.C.A. In his youth he excelled at football, playing for Scotland v. England in 1870-1, and in nine F.A. Cup Finals. Later he became President of the Football Association.—Dr. Hunter Tod was senior surgeon of the ear, nose and throat department of the London Hospital.—Mr. D. M. Dalal is a Parsee stockbroker of Bombay, and on the Secretary of State's Council. He represented India at Genoa, and is on the Inchcape Committee.

FOR IRAQ OR TURKEY? MOSUL—THE STREET NAMED AFTER ITS FORERUNNER, THE ANCIENT NINEVEH.

PHOTOGRAPH

BY L.N.A.



CLAIMED BY THE TURKS AND REFERRED BY GREAT BRITAIN TO THE LEAGUE OF NATIONS:

It was decided at Lausanne recently that the Conference should close, and that a draft Treaty should be formally presented to the Turks on January 31. The Treaty was expected to contain a statement that the Mosul question had been referred to the League of Nations. Lord Curzon urged the Turkish delegation to join in bringing the matter before the League in a friendly spirit, but Ismet Pasha refused. Consequently, Lord Curzon acted alone, and requested the Secretary-General of the League to bring the Mosul question before the next meeting of the Council, in Paris. In his admirable statement of the British case, at Lausanne, Lord Curzon recalled first the solemn pledges given to the people of Iraq during the war to free them from Turkish rule, and continued: "At San Remo in April 1920, the mandates for Palestine and Mesopotamia were assigned to Great Britain. These mandates were confirmed by the Treaty of Sévres of August 1920, and the frontiers of Iraq were laid down, the northern frontier being defined as the northern boundary of the Mosul vilayet, with certain



MOSUL, IN THE ARAB KINGDOM OF IRAQ—A PICTURESQUE SCENE IN NINEVEH STREET.

variations. . . . In 1921 came the unanimous election, in which the Mosul vilayet joined, of the Emir Feisal to be King of the Arab State of Iraq. . . . The British Government concluded a treaty in October 1922 with King Feisal . . . not to cede or lease any territory in Iraq. . . . The Turkish population is only one-twelfth of the entire population of the vilayet. . . . The Kurds, of whom there are 455,000, out of a total population of between 750,000 and 800,000, are not Turks." Ismet Pasha contended that the Kurds are Turks in all but language, and asserted that commercially Mosul was identified with Anatolia. Lord Curzon, however, proved that the whole trade of Mosul was either with Baghdad, down the Tigris, or westward with Aleppo and Syria. Lord Curzon has stated that he has information confirming recent reports that Turkish troops might move on Mosul, which would be strategically valuable to Turkey. Should Turkey resort to war, the League of Nations would be invoked to protect its covenants.

THE AFFIANCED PRINCE AS ROYAL VISITOR: IN ST. MUNGO'S CITY.

PHOTOGRAPHS BY G.P.U., TOPICAL, AND LAFAYETTE (GLASGOW).



WATCHING A TURBINE SPRAY: THE DUKE OF YORK (IN LIGHT OVERCOAT—CENTRE OF GROUP IN RIGHT FOREGROUND) AT WEIR'S ENGINEERING WORKS.



ARRIVING TO "KICK OFF" AND WATCH A SCOTTISH FOOTBALL CUP TIE: THE DUKE ENTERING THE GROUND AT HAMPDEN PARK.



"HIS FIRST VISIT AFTER HE HAD HAD THE WISDOM AND GOOD FORTUNE TO PERSUADE A SCOTTISH LADY TO SHARE HIS LIFE": THE DUKE OF YORK SPEAKING IN ST. ANDREW'S HALL, GLASGOW, ON RECEIVING THE FREEDOM OF THE CITY.



CHIEF OF 50,000 SPECTATORS AT THE QUEEN'S PARK v. BATHGATE CUP TIE: THE DUKE SHAKING HANDS WITH THE QUEEN'S PARK TEAM BEFORE THE MATCH.



WITH HIS HOST AND HOSTESS DURING HIS VISIT TO GLASGOW: THE DUKE OF YORK (CENTRE OF FRONT ROW) IN THE HOUSE PARTY AT BLYTHSWOOD.

The Duke of York was the guest of Lord and Lady Blythswood during his visit to Glasgow. In St. Andrew's Hall he was presented with a casket containing the freedom of the city. The Lord Provost, Sir Thomas Paxton, congratulated him on his betrothal to Lady Elizabeth Bowes-Lyon, which had caused great gratification in Scotland. The Duke, in reply, said he thought it "peculiarly happy that his presence in Glasgow should be his first visit after he had had, if he might say so, the wisdom and good fortune to have persuaded a Scottish lady to share his life." The Duke recalled that it was now fourteen centuries since

the pioneer of the city, St. Mungo, summoned his people to their labours. The next day the Duke visited the engineering works of Messrs. G. and J. Weir at Cathcart, and later kicked off at a football match. The Blythswood group shows (left to right): standing on front step—Miss Vera Meeking, Lady Blythswood, the Duke of York, the Hon. Olive Campbell, and Lady Alice Shaw-Stewart; on second step—Lady Alice Scott, Lady Caroline Agar, and Mr. Sholto Baillie; at back—Lord Blythswood, Sir Hugh Shaw-Stewart, the Hon. Ruby Hardinge, Lord Carnegie, Lord Inverclyde, the Hon. Victor Harbord, and Commander Louis Greig.

FRANCE'S COURT-MARTIAL IN THE RUHR: GERMAN COAL MAGNATES FINED.

PHOTOGRAPHS BY KEYSTONE VIEW CO., AND FARRINGTON PHOTO CO.



COLOGNE IN AN UPROAR TO GREET THE SIX GERMAN COAL MAGNATES RETURNING FROM THEIR TRIAL BY THE FRENCH COURT-MARTIAL AT MAINZ: A CHEERING CROWD OUTSIDE THE STATION.



SHOWING IN THE LEFT BACKGROUND (FROM LEFT TO RIGHT) HERREN THYSEN, KESTEN, WÜSTENHÖFER (STANDING TO ANSWER QUESTIONS), AND TENGELMANN: THE TRIAL OF GERMAN COAL MAGNATES AT MAINZ.

The six German mine directors and officials arrested by the French at Essen were tried at Mainz, on January 24, before a French Court-Martial presided over by Colonel Depigny. French infantry with fixed bayonets surrounded the building. M. Badin, a French Judge-Advocate, prosecuted, and Dr. Grimm, with two other German lawyers, defended. The following fines were inflicted on the accused for refusing to obey French orders for the delivery of coal:—Herr Fritz Thyssen, 500,000 francs; Director Kesten, 15,000 francs; Mine-Assessor Olfe, 224,000 francs; General-Director Tengelmänn, 6020 francs; Director Spindler, 47,000 francs; and

General-Director Wüstenhöfer, 8640 francs. After sentence the accused were released. Herr Fritz Thyssen afterwards admitted that the trial had been conducted fairly. There was an uproar of enthusiasm among the German crowds at Cologne, as the train taking five of the released men back to Essen passed through the station, and similar disturbances occurred in Essen. Our photograph shows the accused in the left background, and those named above are seen (in the order stated) on the second bench from the back. Later news from the Ruhr reported that German passive resistance had been succeeded by sabotage.

COBLENZ EXCHANGES "OLD GLORY" FOR THE FRENCH TRICOLOUR.

PHOTOGRAPHS BY SPORT AND GENERAL, AND TOPICAL.



THE DEPARTURE OF U.S. TROOPS FROM RHINE-
LAND: RELIEVING THE LAST AMERICAN GUARD.



SOUNDING THE "FALL IN" FOR THE LAST TIME AT THE FORTRESS OF EHRENBREITSTEIN:
AN AMERICAN "BIG NOISE" BUGLER WITH A MEGAPHONE.



TO THE STRAINS OF "THE STAR-SPANGLED BANNER" PLAYED BY A FRENCH BAND:
THE STARS AND STRIPES BEING HAULED DOWN AT EHRENBREITSTEIN.



TO THE MUSIC OF THE "MARSEILLAISE" PLAYED BY THE AMERICAN BAND: THE
FRENCH TRICOLOUR BEING HOISTED OVER THE FORTRESS OF EHRENBREITSTEIN.

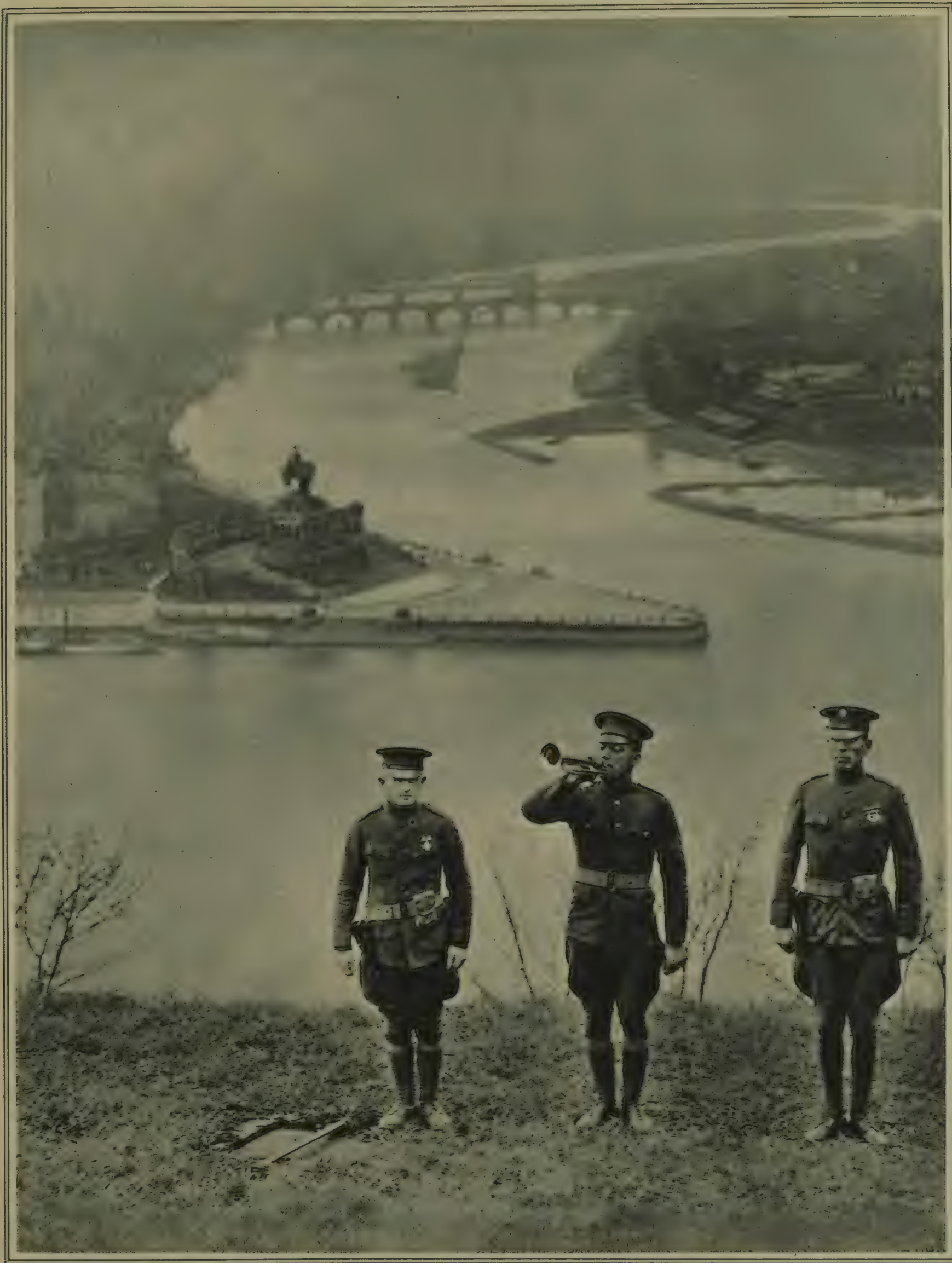
There was keen regret among the Rhinelanders at Coblenz over the departure of the United States troops of occupation, for they had made themselves liked and respected throughout the district, and their charities to the poor and the children of the city, to whom they had given a party every Christmas during their stay, will be greatly missed. The farewell ceremony took place at the famous rock fortress of Ehrenbreitstein, which the Americans had occupied for the last four years. It stands on the lofty cliffs at the point where the Moselle flows into the

Rhine. At noon the "Last Post" was sounded, and General Allen, the American commander, who was deeply moved, gave the signal for the Stars and Stripes to be hauled down. As it descended, a French band played the "Star-Spangled Banner." The American band returned the compliment by playing the "Marseillaise" when, after a short pause, the Tricolour slowly rose on the flagstaff above the fortress, as a sign that Coblenz is now in the hands of a French garrison. After the ceremony the American troops marched to the station to

(Continued opposite.)

AFTER FOUR YEARS: THE LAST U.S. BUGLE-CALL AT EHRENBREITSTEIN.

PHOTOGRAPH BY SPORT AND GENERAL.



SOUNDING THE "LAST POST" ON THE RHINE FOR THE LAST TIME: AN AMERICAN BUGLER AT THE FORTRESS OF EHRENBREITSTEIN ON THE DAY OF THE DEPARTURE OF THE UNITED STATES TROOPS OF OCCUPATION.

Continued.
 entrain for Antwerp. On the way and at the station there were scenes that suggested rather the departure of home regiments for abroad than that of ex-"enemy" troops of occupation. Of about 100 women—wives of American soldiers—who travelled with them in the trains, only ten were American and the rest German. In the upper left-hand photograph on the left-hand page, it may

be noted, the American guard being relieved is probably pulling the trigger of his revolver to show that it is no longer loaded, so that no accident may occur on his return to the guard-room. The troops left Coblenz on January 24, in two special trains, and reached Antwerp the next day, when they embarked for the United States in the transport "St. Mihiel."

THE WORLD OF SCIENCE.

ANTS AND PLANTS.

By Professor J. Arthur Thomson, M.A., Hon. LL.D. (Edinburgh), Regius Professor of Natural History in the University of Aberdeen.

IT is well known that some ants collect seeds, like those of broom and gorse, and that they nibble at them, especially at the "oil bodies." They often lose their booty on their homeward journey, and, as they often use human tracks as their roads, this may account for the frequency with which bushes of broom and gorse grow by the sides of narrow footpaths on the moor. There is no doubt as to the seed-collecting, though it is not always certain what the ants make of what they gather. This seems to be the case, for instance, with the seeds of the cow-wheat, which are so like "ants' eggs," or, to be correct, ants' pupæ.

Agricultural Ants. The habit of collecting seeds points the way to storing, which is a subject by itself; it may also be the beginning of agriculture. But the old story of the agricultural ants of Texas, investigated by McCook, Lincecum, and others, is not beyond criticism. There is truth in it, but the interpretations of the earlier observers were a little too generous. Round about their nest the agricultural ants make a clearing (Fig. 1), often ten feet in diameter, and occasionally as much again. They are said to level the ground, and to leave patches of the grass *Aristida*, the seeds of which ("ant-rice"; Fig. 1, on left) they collect and store and eat. Radiating from the clearing there are roads, which extend into the rank herbage, and are used by the ants continually on their food-collecting expeditions. Moreover, according to the old accounts, the ants are in the habit of sowing the ant-rice in the clearing and keeping the patches of their crop free from weeds. But Wheeler has found nests of this agricultural ant without any *Aristida* grass in the vicinity; and, as to cases where dense patches grow near the nest, it is said that these are due to the ants' habit of dumping down those *Aristida* seeds which have begun to sprout prematurely in the underground nest. It is a pity to spoil a good story, but the moral is that what looks like a well-thought-out scheme may not be so clever as it appears!

Ants' Flower Gardens. One has read of "hanging gardens," and they are to be seen as the handiwork of several kinds of ants in the region of the Amazons. They are made of earth, well kneaded and salivated, and they are attached to the branches of various trees and shrubs. Often they are the size of a man's head, and they may be built fifteen feet from the ground or over fifty. The interior is a labyrinth of passages, where the busy workers run up and down. Sometimes there are underground dwellings as well. But where does the flower-garden come in? The earthen nest is, perhaps, just a vast artificial extension of the cavities of the plant in which the ants found their primary shelters when they took to arboreal life, but they have become something more. For along with the building materials there are included the seeds of many different kinds of flowering plants. These sprout and grow and blossom, and thus arises a flower-garden. Naturally enough, the cultivated plants are for the most part local "epiphytes," or "perched plants," adapted for life on trees; but they have the advantage of being rooted in the earth of the nest. Sometimes they grow so luxuriantly that they make the nest too damp for the ants, but usually they shelter the nest from the torrential rains. It cannot be said that the whole matter is clear, but the flower-gardens are roomy dwellings for the little people, and they are raised above the reach of the

great floods. There is no evidence that the ants get any food from their gardens.

Myrmecophily. Thomas Belt, who was one of the early observers of the Leaf-Cutter ants (Figs. 2 and 5), was greatly impressed by their destructive powers. They defoliate certain trees persistently, and they must in this way sift the forest. But it was a great pleasure to the naturalist of Nicaragua to discover that the leaf-cutters did not have it all their own way. He found that there were other ants that lived on the trees without doing them harm, and that these drove away the devastating leaf-cutters. This was independently discovered by Del-pino, and so arose the theory of myrmecophily, to which the botanist Schimper made very important contributions. By a "myrmecophilous" (ant-loving) plant is meant one that affords food or shelter or both to a body-guard of ants, which in turn drive off predatory and altogether destructive assailants, such as the leaf-cutters.

Some of the acacia-trees of tropical America (Fig. 3) have large thorns (due to the transformation of stipules) at the base of their beautiful compound

is soon stripped by the leaf-cutters. Moreover, when Schimper found near Rio de Janeiro a kind of cecropia without the pre-formed doorways (botanically interpretable), and without the palatable Müller's corpuscles, and therefore without a bodyguard, and yet not defoliated, he showed that this was an exception proving the rule, for a covering of slippery wax on the stem of this species made it difficult for the leaf-cutters to climb up.

Criticism of Myrmecophily.

All this sounds very plausible, and it is almost against the grain to turn to modern criticism, such as may be found in Professor Neger's masterly "Biologie der Pflanzen," to which we are much indebted. But it is urged, for instance, that the body-guard is not nearly so necessary as has been asserted; that the acacias and imbaubas are very prolific; that many ants that render no benefit are fond of the dark, dry cavities of plants that need no protection; that the bodyguard cannot be always credited with either success or courage; that the ants inside the hollow stem of the cecropia do harm by attracting the attention of destructive woodpeckers; that the food afforded by even a large imbauba is not nearly enough to sustain the bodyguard. And this does not exhaust the criticism.

Yet account must be taken of the simple fact that the natives of Java have been in the habit for a long time of utilising a large red ant to defeat the incursions of a beetle that destroys the precious fruit of the mango-tree. They arrange bridges of rope, or the like, from tree to tree, so that the ants, which are inveterate enemies of the beetles, may move about freely. If this works well, as it seems to do, why should we be ultra-sceptical in regard to the protective value of the bodyguard ants? What seems to be unsatisfactory in the theory of myrmecophily is the exaggeration of the adaptations by which the plants are supposed to have answered back to their partners, and an inadequate appreciation of the alertness with which ants are always on the outlook for some new niche of opportunity.

That the ants have wrought out transmissible modifications on the plants which they

frequent is exceedingly improbable; that the ants have turned the inborn peculiarities of certain plants to their own advantage, yet without serious damage to their hosts, is exceedingly probable. The story of myrmecodia is instructive. These are great swellings, sometimes two feet across, on the tubers of some plants related to coffee. They are riddled with passages and tenanted by crowds of ants; and they were interpreted by Beccari as direct responses on the part of the host-plants to the industry of the tenants. But Treub soon proved that the galleries are present, even when the ants are absent; and it is now generally admitted that the primary significance of the myrmecodia is as absorbing-organs for the plant (Fig. 8).

The instances we have given of inter-relations between plants and ants are only samples, but they must suffice. There are many ants that grow fungi, and the leaf-cutters prepare a culture bed (Figs. 6 and 7) for fungoid growths, by chewing their collected leaves into a green paste; and there are ants that interfere in a high-handed way with the remarkable triple alliance established between (A) a beetle, (B) a kind of cochineal insect, and (C) the leaf-stalk of a leguminous tree! We have said enough to illustrate the general tendency in animate nature to link one living creature to another in a complex web of life.



"GO TO THE ANTI!": THE PATTERN OF INDUSTRY AMONG INSECTS AS FARMER, GARDENER, LEAF-CUTTER, AND TREE-PROTECTOR.

Fig. 1 shows a clearing with roadways made by the agricultural ants of Texas. To left in foreground is shown "ant-rice" grass. Fig. 2 shows leaf-cutter ants (sometimes called parasol ants) carrying cut pieces of leaf back to the nest, where the workers cut them up in small fragments to be used for the "mushroom" bed. Fig. 3 shows acacia thorns with entrance holes, which give shelter to bodyguard ants. "Belt's corpuscles" may be seen on some of the leaf-tips, and Fig. 4 gives an enlarged view of a "Belt's corpuscle" on tip of leaflet. Fig. 5: a "leaf-cutter ant, showing saw-like jaws. Fig. 6: a leaf-cutter's nest in section, with galleries and "mushroom-gardens" in chambers. Fig. 7: a "mushroom garden" magnified (after Alf. Möller)—known as "Kohlrahi clumps." Fig. 8: *Hydnophytum montanum* swelling, often tenanted by crowds of ants (Java). A similar swelling is *Myrmecodia echinata*.

Diagrams specially drawn by W. B. Robinson to illustrate Professor Thomson's Article.

pinnate leaves, and in these thorns the bodyguard ants find shelter. But they get food as well as lodging, for the tips of the leaflets (Figs. 3 and 4) bear minute oval or pear-shaped bodies (Belt's corpuscles) (Fig. 4), which are rich in protein and fat. They turn out to be transformed glands. They are easily detached, and they are much appreciated by the ants. When leaf-cutters trespass on the preserves of the acacia ants, they get a hot reception, and are driven off. Thus myrmecophily "pays."

Another much-studied case is that of the Imbauba, or Cecropia-tree, of Southern Brazil; a tall, slender tree with palmate leaves. It is tenanted by Aztec ants, who find their way through pre-formed weak spots into the architectural cavities of the stem. Schimper said that, if the observer looks on quietly, he will see the Aztec ants running about looking after the aphides, or plant-lice, whose honeydew they utilise, or nibbling at glandular white hairs, rich in protein and fat, which grow at the base of the leaf-stalk. But if the observer knocks on the tree he rouses an army. Out of the little holes in the stem the members of the bodyguard stream in thousands, angrily excited. And this is the reception the leaf-cutters get. There is sometimes an imbauba-tree without a bodyguard, but it

THE FIRST WOMAN TO ENTER TUTANKHAMEN'S TOMB.

CAMERA-PORTRAIT BY BERTRAM PARK.



THE ONLY DAUGHTER OF THE EARL AND COUNTESS OF CARNARVON: LADY EVELYN HERBERT,
NOW IN EGYPT WITH HER FATHER.

Lady Evelyn Herbert may claim the distinction of being the first woman to see the interior of the tomb of King Tutankhamen since that Pharaoh was laid to rest many centuries ago. She is the only daughter of Lord Carnarvon, and was with him when the sepulchre was first entered. She must have found the experience an enthralling one, and it must have been trying, also, owing to the

extreme heat and lack of air in the chambers containing the treasures, which are hotter than the hottest room in a Turkish bath. Lady Evelyn Herbert, who has just returned to Egypt, with her father, was born in 1901, and closely resembles her beautiful mother. Her only brother, Lord Porchester, is three years her senior.

IN TUTANKHAMEN'S TOMB: GILDED COUCHES AND

"THE TIMES" WORLD COPYRIGHT BY

CHARIOTS, AND A GOLD AND SILVER THRONE.

ARRANGEMENT WITH THE EARL OF CARNARVON.



THE ANTE-CHAMBER OF TUTANKHAMEN'S TOMB—THE END OPPOSITE THE

Above are seen, on the right, two of the large ceremonial gilt couches. The nearer one, here visible only in part, appears as a whole on another page. It has Hathor heads, and among the articles on top is a superbly inlaid semi-circular box. The left-hand couch beyond is supported by animals of Typhonian type, as found among demons of the underworld in ancient Egyptian mythology. Upon it is a large wooden casket painted white, with vaulted lid and ebony veneer, bearing the king's pre-nomen and name—Tutankhamen and Kheperu-Neb-Ra, and the cartouches of his queen, Ankhesamen. Under the couch is the king's throne, covered with gold and silver, and inlaid in relief with semi-precious stones, one of the finest examples of Egyptian art yet discovered. On the ground between and in front of the two couches is the king's stool, made of solid ebony with gold mountings and inlaid with ivory. The feet are carved

SEALED DOOR: A PHOTOGRAPH SHOWING THE CONTENTS IN POSITION.

and inlaid in the form of ducks' heads. Next to the stool, in the right foreground, is a small wooden box painted white. The hieratic docket on its lid seems to have contained the side-lock of the king. Beneath the right-hand couch is a chair carved in wood and ivory, of exquisite workmanship. Piled up in the corner on the left, probably by ancient tomb-robbars, are the wheels, bodies, poles, and harness of four chariots, of wood covered with stucco gilt, and some with ivory inlay. The floors of the bodies are of hide or leopard skin, and the bodies themselves are of open-work, finely carved and inlaid with coloured glass, and heavily embellished with inlaid gold-work bosses and bindings. Among other objects are a small gilded shrine (under the back end of the further couch), now containing jewellery cast aside by thieves, and some wood-gilt trellis-work (on the ground to the left) from an object of unknown use.

The Bamboo Age—and Khaki: "Hill-Cops."

"A BURMESE ARCADY." By C. M. ENRIQUEZ.*

THE Kachins are particles of the second wave of immigration that swept oilily in primeval times from an undefined region between the sources of the Yangtze and the Hoang-Ho, to break in Tibet and in Burma, and move like water over dust—"creeping here, running to fill a hollow there, or rushing for a little down an easy incline"—so it is believed. The people themselves preserve a traditional memory of an ancient home on a Naturally-Flat Mountain; perhaps a Central Asian plateau. Certainly they are of Mongolian origin. They call themselves *Chinghpaw* (a man). The polite Chinese name for them is *Shan-t'ou*; or "hill-tops."

Their average height is 5 ft. 2 in. The cheek-bones are high and the eyes oblique; the nose is usually insignificant. The complexion is dark or olive. The skull is short, broad and round. That is the rule; but social grades are well marked, and the more aristocratic classes have fine features; in some cases, indeed, they might almost be mistaken for Red Indians.

In their natural, unrecruited stage, they live in the Bamboo Age, in monumental dirtiness. They make their houses and most of their furniture and utensils from various genera of "woody, or arborescent grass." *U Gat*, the white, edible *Gigantochloa albociliate*, is used as a vegetable. "Of the creeping bamboos, *Masin Ri* supplies string, and *Bui Hka Ri* the curious girdles which the women wind round their waists. . . . They can turn bamboo to a thousand uses, and a Kachin connoisseur of bamboo will reject forests of it in selecting a bow or a walking stick. . . . Tun Hkung is noted for its *Shaman*, a whip-like bamboo which the Kachins store in their houses and use for divining. This bamboo is roasted over a fire till it bursts, joint by joint, and the omens are sought from the condition of its fibre."

As to beliefs: the Kachins are animists, spirit-worshippers, or, as it is put in Burma, *Nat*-worshippers. "The Kachin believes himself composed of a body and one or more spirits, of which one spirit is the principal, or Ego. The body and spirit are not one, but merely companions, united, but each having a personality of its own. The spirit is immortal and free to leave the body permanently at death, or temporarily during life in states of sleep, dreams, or semi-consciousness. Hence Kachins, when asleep, may quite possibly be parted in body and spirit. For this reason they dislike being suddenly roused, without time, as it were, to collect themselves." Major Enriquez discovered this in Mesopotamia, when going amongst his men at night, to see if rifles were properly secured. "It is never safe suddenly to rouse a Kachin from sleep," he notes. "Even if startled while wide-awake, he will instinctively use his feet and his *dah*, and it is quite evident from his eyes that he is not fully conscious. . . . The instinct of the primitive man prompts the impulse to strike out in self-defence. . . . The post-mortem state depends not on good or evil deeds in life, but on the circumstances of death. . . . Those who die natural deaths travel to a region called *Nun Nun Wam Wam Ga*, or *Tsu Ga* (Spirit-land), which is placed in the north near the mountains of *Majoi Shingra Bum*, the original home of the Kachin tribes, where the Irrawaddy is supposed to rise. Here live their ancestors. . . . The *Duwas* (chiefs) unlike the *Darat ni* (commoners), go to a place called *Tawng Sing Kawng Ga*, which appears not to be located far away in the north, but rather to be the actual tomb, or its vicinity. . . . Men who die unnatural deaths from accident or violence go to a region called *Lasa Ga*. Women who die in child-birth, and children born dead, go to a sort of Hades called *N Dang Ga*. From these unfortunate states they may be released by sacrifices of pigs and buffaloes offered by relatives to the *Sawan* and *Lasa Nats*. . . . Mad people are buried standing, with a bowl on their heads. They go to a place called *Māna Ga*, from which there is no delivery."

Disease is rampant: all dwell in a mass of dirt and spittle, with pigs wallowing under their

pile-supported homes. "Out of seventeen Kachin children, at most five or six would survive." The men on service so recognised their new environment that they pleaded its dangers: "*Duwa*, if you keep us so beastly clean, we shall all die when we get home."

The paddy crop and hunting occupy much of their time. Out after big game, they are remarkable. They tackle it with most unsuitable weapons. Major Enriquez records: "I heard of a case in which a Kachin killed a wild elephant with his *dah*, by cutting off the tip of its trunk. The poor beast naturally bled or starved to death. . . . They frequently shoot tigers with flint-lock guns, and often kill them with only *dahs*. In one place some villagers actually despatched

sword song to their children, and no boy or man is without this weapon always in his hand. The *dah* plays an important part in Kachin dances. . . . Still more significant is a secret art of sword-play, the existence of which was not suspected for some time. Kachins are extremely jealous of this science. Students pay as much as Rs. 40 for instruction, lessons being held in deep jungle, with sentries posted to ensure privacy."

It is this "natural military sentiment" which, according to Major Enriquez, may save the Kachins, and it has been his business to recruit amongst them; to persuade their finest young men first into Civil Police, then into a Military Police, and then into regular soldiers; to divorce them from their squalor and to transform them into smart, washed citizens, with a knowledge of discipline and of that distant country they call "The Western Land."

His chief obstacles have been the natural fears of the unknown, grandmothers, and girls. Witness: "Every Kachin has a *Gumgai*, or grandmother, an inexpressibly dirty old lady of whom he is passionately fond, and whose attitude towards the army is one of uncompromising disapproval. The *Gumgai* is a power not to be ignored. She is by no means the unloved hag one might suppose, and many a Kachin recruit finds it easier to slip away quietly and enlist than to argue it out with his *Gumgai*." And: "We entered many villages, and each night men and women crowded round our camp-fire to hear the gramophone. . . . Meanwhile, the girls (those sturdy opponents of recruiting) surrendered to the attractions of needles—and it is hard to believe it—soap!"

But when found and taken note of, the Kachin—destined now for the Kachin Battalion, and almost invariably drawn from the higher classes—is a fine soldier. During the war he did admirably in the strange, hot wastes of Mesopotamia, fighting bravely and with intelligence, making light of odds and of discomforts. His receptive mind absorbed ideas with alacrity. He learned to bomb, to fly, and to motor; and he supplied signallers and clerks, and drill, bombing, Lewis gun, and P.T. instructors—this man who had imagined but recently that iron ships crawled along the sea-bed. Always, too, he was original. Nothing could keep him breaking ranks on parade and pursuing a hare put up; nothing could quell his laughter when the Commanding Officer fell into a deep and very muddy rain puddle and had to be pulled out by horrified Sikhs. Also, "The Kachins distinguished themselves on one occasion by boarding the sleeping compartment of a favourite general and waking him up at midnight to say they were glad to see him." Always he kept his oath: "If I speak not the Truth, may the Tiger seize me, may the Lightning strike me, may Bareng, the *River Nat*, take me when I cross the waters."

Can it be wondered that Major Enriquez has a fine enthusiasm for his men and for their land? "Looking back," he writes in his singularly thorough and intriguing "record of observation," "one sees that the country is good, and that the people are true-hearted, though often sunk in ignorance, and covered with lumps and sores. And some live to four-score years, and some less, but the majority die before they are five years old. One sees on all sides superstition, disease, dirt, and want, but in places bright spots where the people have begun to understand, and where they yearn for help and enlightenment." With the sureness of an expert, he devotes several pages of his forceful, picturesque book to curative methods—and the greatest of these is the army! Now and then, he seems to echo the "See the World at the Government's Expense" posters; but he is manifestly sincere, and his intimacy with his subject is such that none will argue that he is not right, at least in his arguments that the Kachin soldier on leave or time-expired is an incalculable source of strength to his fellows; a conveyor of new thoughts, of discipline, and of a cleanliness calculated to lengthen the span between the hour of the Kachin's birth and the day on which he passes the world by and loses life and melts into mist.

E. H. G.



WITH "BOBBED" HAIR, INDICATING THAT SHE IS UNMARRIED: A KACHIN GIRL.



WITH TURBAN, INDICATING THAT SHE IS MARRIED: A YOUNG KACHIN WOMAN.

a tiger with clubs." Monkeys, by the way, they will only bring low with bows and arrows, believing that those shot with guns turn into two!



AS WORN WHEN RIDING, HELD UNDER THE CHIN BY A CORD: THE SHAN "PANAMA HAT" AS FAVOURED BY A KACHIN DANDY.

Illustrations Reproduced from "A Burmese Arcady." By Courtesy of the Author, and of the Publishers, Messrs. Seeley, Service and Co.

The national weapon is the *dah*. The writer says of it: "The respect with which Kachins regard the *dah* is one indication of their natural military sentiment. It is reminiscent of the Japanese reverence for the sword. Swords are . . . used to stir the wine with which oaths are pledged. . . . Fathers sing a

* "A Burmese Arcady: An Account of a Long and Intimate Sojourn amongst the Mountain-Dwellers of the Burmese Hinterland, and of Their Engaging Characteristics and Customs, etc., etc." By Major C. M. Enriquez, F.R.G.S. Kachin Rifles. With many Illustrations and a Map. (Seeley, Service and Co., Ltd.; 21s. net).

MUMMIFIED FOOD FOR THE KING'S "KA": TUTANKHAMEN'S "LARDER."

THE "TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON.

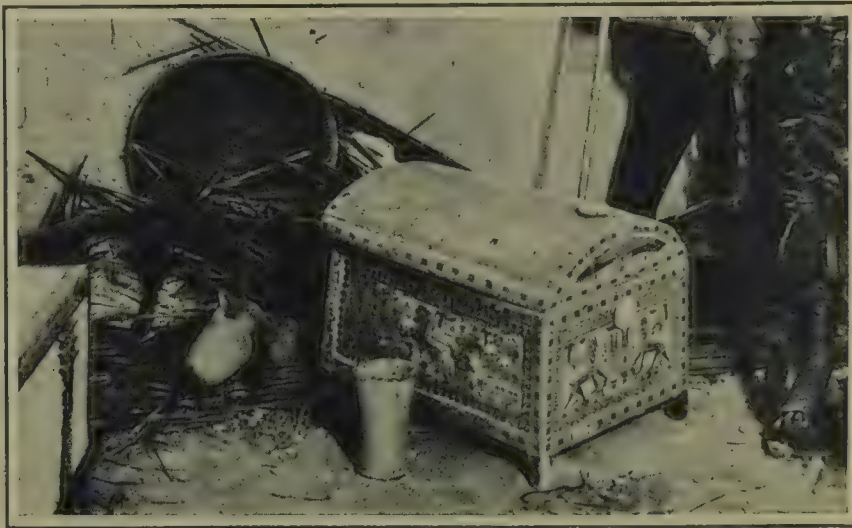


CONTAINING MUMMIFIED JOINTS OF MEAT, HAUNCHES OF GAZELLE, LIVER, AND TRUSSED DUCKS—FOOD FOR TUTANKHAMEN'S SOUL: A PILE OF WHITE ROUNDED BOXES UNDER THE HATHOR-HEADED COUCH IN THE TOMB ANTE-CHAMBER.



A "FLORAL TRIBUTE" TO TUTANKHAMEN INTACT AFTER 3000 YEARS: HIS FUNERAL BOUQUET BEING REMOVED FROM THE TOMB.

The upper photograph shows in full, as it was found, the royal ceremonial gilt couch, of which the back end appears also in the double-page illustration on pages 166-167. It has supports in the form of Hathor cows. Stacked on the top are a bedstead, stools, a chair of wood and papyrus, two sistra (that still ring music to-day), and a superbly inlaid semi-circular box, inlaid with ivory in minute detail, and containing linen fabric. Below the couch are seen numerous white boxes, of oval shape, containing an abundance of mummified food for the "Ka," or soul, of the king in the other world. These provisions include joints of meat, haunches of gazelle, liver, and trussed ducks. In the right background, under the Hathor



EXCELLING IN BEAUTY AND MINUTE DETAIL THE FINEST CHINESE OR JAPANESE ART: A CASKET PAINTED WITH BATTLE AND HUNTING SCENES.

heads, are the superb alabaster vases shown on page 174. The funeral bouquet (here illustrated, from a "Daily Mail" photograph, on its way out of the tomb) is seen in its original position in our double-page photograph of the north wall of the ante-chamber, placed beside the right-hand statue. The painted wooden casket (also shown there) is described as far excelling in beauty and minuteness of detail the finest Chinese or Japanese art. On the vaulted lid the King is seen hunting lion, antelope, wild ass, and ostrich. On the sides he is fighting African and Asiatic foes, and on the ends he is represented symbolically as a human-headed sphinx trampling on his enemies.

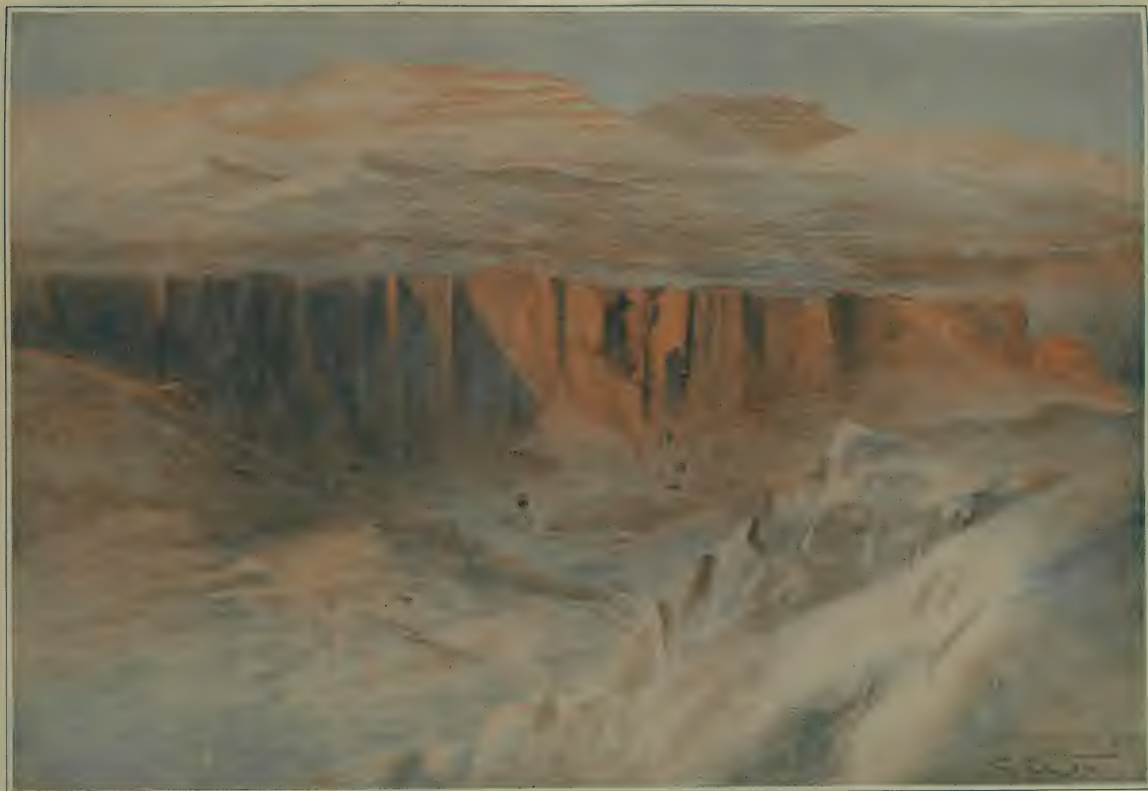
RED HILLS IN WHOSE HEART TUTANKHAMEN LIES: THE COLOUR OF EGYPT.

FROM MEMPHIS—FOUR DRAWINGS OF EGYPT BY CHARLES WYNDER, R.I., RECENTLY EXHIBITED AT WALKER'S GALLERIES. [ARTIST'S COPYRIGHT, 1922.]



"BEYOND THE NILE, MEANDERING THERE LIKE A ROSY PATHWAY": THE THEBAN HILLS, AS SEEN FROM LUXOR.

This picture shows the site of ancient Thebes, and the rose-red Libyan hills honeycombed with tombs, as seen across the Nile from Luxor. The building in the left foreground stands where visitors from Luxor land, and thence travel on donkey-back across the plain. A little to the right of the building, at the foot of the hills, are the Colossi of Memnon, showing as two small pillars. In a curve of the cliffs, further to the right, horizontal dark lines mark the great Temple of Deir-el-Bahri. The Valley of the Tombs of the Kings lies in among the hills beyond.

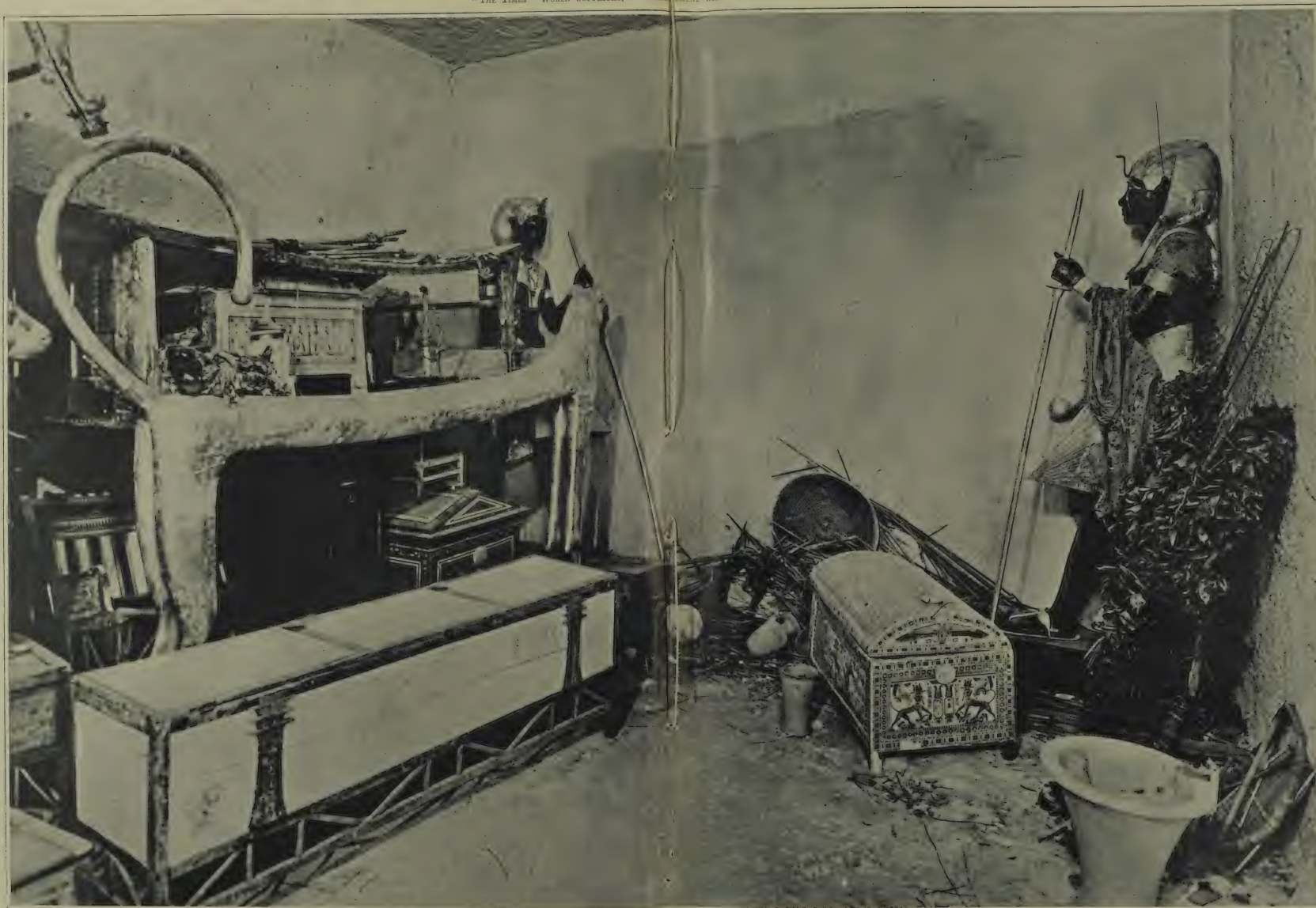


WHERE TUTANKHAMEN HAS RESTED FOR 3000 YEARS: "THE VALLEY OF THE KINGS—IN THE EVENING GLOW."

Pierre Loti, in his "Egypt," gives a fine description of the Theban hills as seen from Luxor at sunset. "The old sacred Nile, meandering there like a rosy pathway . . . gleams occasionally with a bluish light. And on the further bank stretches the chain of the Libyan mountains, behind which the sun is about to plunge: a chain of red sandstone, parched since the beginning of the world—without a rival in the preservation to perpetuity of dead bodies—which the Thebans perforated to its extreme depths to fill it with sarcophagi."

GUARDIANS OF THE MYSTERY: STATUES AT THE SEALED DOOR OF TUTANKHAMEN'S TOMB.

"THE TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CAERNARVON.



SOON TO SURRENDER ITS 3000-YEAR-OLD SECRET: THE MYSTERIOUS BLOCKED DOORWAY IN THE ANTE-CHAMBER WALL. BELIEVED TO CONCEAL THE KING'S MUMMY; WITH GUARDIAN STATUES AND FUNERARY FURNITURE, IN POSITION AS FOUND.

Ever since the opening of the outer chamber of Tutankhamen's tomb, intense interest has centred in the mysterious blocked-up doorway in the north wall, guarded by a pair of statues of the king, for it was confidently believed that behind that door lay the royal mummy in its sarcophagus. The two statues, which are similar in detail, except for different head-dress, are magnificently carved in wood covered with a black pitch-like material in accordance with sacred sepulchral writ. The head-dress, collarette, armlets, wrist-bands, dress, mace, and staff are heavily gilded, and the sandals are of gold. On the king's forehead is the royal uræus, or cobra, of inlaid bronze and gold. The eye-socket and eyebrows are gold, and the eye-balls of

arragonite with pupils of obsidian. The calm expression of the face is noticeable. Hung beside the right-hand statue is the funeral bouquet, and at its feet is a beautifully painted casket. Both these objects are illustrated in detail on another page. In the right foreground is a large alabaster "Bast" vase, and in the left foreground is a long wooden box with hinged lid, painted white, with ebony veneer, bearing the protocol of the king. The contents included undergarments, staves, whips, mace, cubit measures, and arrow-shafts. Behind the box is a ceremonial gilt couch, with lion supports. On it are a bedstead, caskets, stands for small torches (the first ever discovered); below are a chair and a casket of ivory and ebony.

STILL HOLDING UNGUENT: TUTANKHAMEN'S SUPERB ALABASTER VASES.

"THE TIMES" WORLD COPYRIGHT, BY ARRANGEMENT WITH THE EARL OF CARNARVON.



WITH LOTUS AND PAPYRUS DESIGN SYMBOLISING THE UNION OF THE "TWO LANDS," AND INSCRIBED "100,000 YEARS":
FOUR ALABASTER UNGUENT-VASES, OF UNIQUE TYPE, FROM TUTANKHAMEN'S TOMB.

Among the precious objects of ancient Egyptian art found in Tutankhamen's tomb were a number of alabaster vases, some of which, as Lord Carnarvon has pointed out, are the finest of their kind ever discovered. The four here shown, *in situ*, as they were found, are of unique type and beauty of workmanship. Their position in the ante-chamber was under the Hathor-headed couch shown in the upper photograph on page 169, where they are just visible in the right background. They are

flanked with an open-work lotus and papyrus device that signifies the binding together of the "Two Lands," that is, Upper and Lower Egypt, and on the margins of this work are symbols meaning "a hundred thousand years." The vases still contain their unguents, which in the warmth of the sun become viscous. Their size can be roughly gauged by comparing that of the ebony and ivory chair partly visible in the right background.

HOW THE SOUL OF A PHARAOH GUARDS HIS TOMB: "THE BA-BIRD."

FROM A WATER-COLOUR DRAWING BY CHARLES WHYMPER, R.I., RECENTLY EXHIBITED AT WALKER'S GALLERIES. [ARTIST'S COPYRIGHT RESERVED.]



"THE SOUL, AS THE BA-BIRD, LOOKING INTO THE MUMMY'S FACE": A SYMBOL OF EGYPTIAN BELIEF IN IMMORTALITY.

In a note on his picture, "The Ba-Bird," Mr. Charles Whympers writes: "This is in the Cairo Museum, and as far as I know, has never been drawn before. A belief of the Egyptians was that, though the soul must quit the body, yet it might return

to revisit its old home; and this little bit of sculpture (hardly a foot in length) shows the Soul, as the Ba-Bird, coming and looking eagerly into the mummy's face, to see that all is well."

BOOKS OF THE DAY

By J. D. SYMON.

THE Chinaman in English Literature is an old and welcome friend. Since Dr. Goldsmith introduced him in 1760, as a variant on Marana's Turk and Montesquieu's Persians, he has played many parts, both serious and serio-comic. In all, he either adorns a tale out of his own mouth, or is used to point a moral by his literary creator. His most serious and philosophical appearance is in Mr. Lowes Dickinson's memorable "Letters from John Chinaman"; his chief serio-comic entrance is in the character of Ah Sin. That, the least complimentary of all the presentations, insists exclusively upon a single attribute, the Celestial talent for chicanery. Possibly it was a consciousness of its incomplete vision that made Bret Harte dislike his most celebrated rhyme so much. The surest way to irritate him in his later years was to remind him of "Plain Language from Truthful James," known more popularly as "The Heathen Chinee."

The Chinaman of Lowes Dickinson and the Chinaman of Bret Harte may be taken as the opposite poles of this literary portraiture. With ways that are dark and tricks that are vain, Mr. Dickinson's John Chinaman holds no truck. In that he, too, is somewhat "peculiar, which the same I am free to maintain." Philosophic enlightenment, tolerance, and nobility of mind are the keynotes of his character. He is a near kinsman to Goldsmith's "Citizen of the World." Both fulfil the same function; their mission is to view Western society and institutions through Chinese spectacles, and explain the same from their own point of view. Ah Sin, on the other hand, is a Celestial type examined by a Western, in order to illustrate the disingenuous element in the Chinese character. It may be objected that some of Mr. Thomas Burke's Linchouse Chinese should have been chosen as the polar opposite of Mr. Dickinson's, for their depravity is often such as to make Ah Sin's sleight-of-hand seem a mere peccadillo by comparison; but Mr. Burke admits occasional redeeming touches, whereas Bret Harte's portrait is as entirely hostile and sinister as Mr. Dickinson's is friendly and benign.

A mean between these two extremes has been struck with consummate art by Mr. Ernest Bramah in "KAI LUNG'S GOLDEN HOURS" (Grant Richards; 7s. 6d.), a book to be begged, borrowed, or bought at all costs. If none of these methods of acquisition be possible, there remains always a fourth way of placing this priceless volume on the shelf beside its predecessor of twenty years ago, "The Wallet of Kai Lung"; and, considering what these two books are and signify, I make bold to say that, failing all other methods, the fourth, and immoral, way is justifiable. To say that the former work is as good as the latter is to say all that can be said by way of comparison.

Kai Lung, the wandering story-teller, either copied or originated the strategem of Scheherazade. Arrested for an entirely frivolous offence, which was no offence at all, he was brought before the Mandarin Shan Tien, and villainously traduced by the magistrate's clerk, the contemptible Ming-shu. From day to day Kai Lung postponed sentence and execution by recounting to Shan Tien, a romanticist at heart, a series of tales ingeniously adapted to the needs of the moment, according as Ming-shu varied the form of the prosecution. Luckily the accused was primed beforehand by a fair maiden, Hwa-Mei, who contributes the thread of "love-interest" to the story; and on the last day the troubadour, by a master stroke, turns the tables on judge and prosecutor, and we watch, well content, the lovers' Out-Passing into Assured Felicity. Most of the stories illustrate a craftiness as accomplished as that of Ah Sin, and often far more elaborate; but at the last, when the gentle Hwa-Mei begs that a story be told to her ear alone, in their first hour of private felicity, Kai Lung, as great an artist as his creator, tells a tale of pure idealism that crowns the work and leaves it Celestially complete.

Mr. Bramah's novel is a tale of "China of the Chinese," and primarily it does not look over the Great Wall. But cunningly embedded in the text lie allusions to Western civilisation which make no small part of the entertainment. Those who send forth the printed leaves, for example, have a quaint and harmonious phrase, "thirteen in the semblance of twelve." There is a conjurer who entitles his blameless exhibition "Half-a-gong-stroke among the No-realities; or Gravity-removing devoid of Inelegance"; and a young lady who says—

Inspired by the uprisen sisterhood of the outer barbarian lands, we of the inner chambers of the Illimitable Kingdom demand the right to express ourselves freely on every occasion and on every subject, whether the matter involved is one that we understand or not.

In his management of the honorific style, Mr. Bramah is not second even to Samuel Butler. On that head the best (though still inadequate) compliment in our power to pay him is to turn in his own direction the elegant phrase of Wong Pao—"Your mind, O all-wisest, is only comparable to the peacock's tail in its spreading brilliance!"

Were the crimes I commit every week on this page to bring me before the Mandarin Shan Tien, that justly exalted connoisseur of romantic literature could condemn me to no more terrible punishment than that I should be forever shut out from the company of Kai Lung, and the memory of his tales. But did the Mandarin in his ineffable clemency suffer this wholly negligible scribe to retain but one and one only of these incomparable narratives, his admittedly fallible choice would fall on the first of the constellation, to wit, "The Story of Wong T'sin and the Willow Pattern Embellishment," unless it were the more elaborate version of "Melodious Vision," which Shan Tien invited the accused to tell him in the privacy of the judge's room, but which is denied to us by an evasion so masterly and tantalising that Mr. Shandy himself could not better it.

Too often in praising the many pretty bubbles that appear on the surface of the great flood of fiction, one praises with the regretful knowledge that they

are bubbles, and nothing more. But "Kai Lung" is no bubble: it is a sphere of crystal, pure and permanent. For its permanence Mr. Belloc vouches in an introduction, which he justifies justifiably as "an attempt to build a bridge between those who desire to find a good thing, and those who produce it." Good wine may need no bush, but no praise is fitter or pleasanter to hear than that given by one good craftsman to a brother of his own guild.

"The angle" (to borrow a phrase of Mr. Bramah's Chinese philosophers) at which Western writers approach Celestial thought and life may be very close, but its incidence is seldom so nearly coincident as that of M.T.F., who writes "MY CHINESE MARRIAGE" (The Bodley Head; 6s.). This is the story of an American woman (of Scots extraction, to boot), who fell in love with her fellow student, one Chan King Liang, and had the extraordinary daring to marry him. If this is a work of fiction, it is stranger than fact; if it is a narrative of fact, it is stranger than fiction. One might conceivably imagine such a marriage being happy if the bride had stayed in America, but she actually made the supreme test, not only of going to China, but of entering her husband's family. With the Liang household she became completely identified, and she writes of her parents-in-law with a love and veneration utterly Chinese. It must surely be a case in a thousand.

For the reverse of the medal, turn to Mr. Somerset Maugham's "ON A CHINESE SCREEN" (Heinemann; 10s. 6d.), and read his sketch entitled "The Consul," which is evidently a transcript from life. The situation is in many ways parallel to M. T. F.'s, except that here the bride is an uneducated Englishwoman. In both the bridegroom is a Chinese student, but Mr. Maugham's young man lied about the social position of his family, which seems to have been far inferior to that of the Liangs. Culture may make a difference, but one is inclined to believe that the story Mr. Maugham tells is the more likely. It is a tale of sordid misery enough for the Englishwoman, who made Mr. Pete's, the consul's, life a burden by her continual applications for protection from the intrigues and persecutions of her Chinese female relations-in-law. Yet in one thing, and that the essential, she resembled the American; evidently she was truly in love with her husband. When, finally, her life was threatened by her agreeable in-laws, she refused the consul's urgent advice to leave her man, because, she confessed, "there's something in the way his hair grows on his forehead that I can't help liking." The consul's comment must be read in the original. Mr. Maugham is frankly the visitor to China; what he observes he observes keenly, but we hear more of the Englishman abroad than of the Chinese in this most vivid and agreeable book.

Other interesting sidelights on the Chinaman are thrown by Mr. Lincoln Colcord in "Under Sail," a book of short stories already noticed in these columns. A different form of exercise of the Western mind on Eastern material appears in "MYTHS AND LEGENDS OF CHINA," by Mr. E. T. C. Werner (Harrap, 25s.), the only monograph on Chinese mythology in any non-Chinese language, and the first effort at classification. The coloured illustrations by Chinese artists are beautifully reproduced.



A "VERY RARE" SALE-ROOM TREASURE ASSOCIATED WITH THE AUTHOR OF "TREASURE ISLAND": A STEVENSON WOODCUT FOR THE DAVOS PRESS—"THE SMUGGLER'S COVE" (ACTUAL SIZE).



A STEVENSON RELIC IN THE SALE-ROOM: "LABOR CRUX CORONA"—A PRINTER'S WOODCUT DEVICE FOR THE DAVOS PRESS, "EXCESSIVELY RARE" (ACTUAL SIZE).

PADRE DOS REALES.

On the night of Sunday, 16th November, BIAGGINI, an Italian Swiss, from the same village as the Padre of Monterey and born in a house opposite to that of the Padre's family, came to the latter's door for charity. BIAGGINI had only to reach San Luis Obispo, where welcome and work were ready for him. He was now penniless, but naturally thought that all would be well since he had found his countryman. The Padre gave him —TWO BITS; and sent him for further help to —THE ITALIAN FISHERMEN. It will not be forgotten that the Apostles were fishermen. How long, O Lord, how long? People of Monterey, have you not a Bishop? Let us be done with PADRE DOS REALES.

"BELIEVED TO BE UNIQUE": A BROADSHEET BY "R. L. S." IN THE SALE OF MR. LLOYD OSBOURNE'S STEVENSONIANA AT SOTHEY'S. This and the other Stevenson relics here illustrated are in Mr. Lloyd Osbourne's collection to be sold at Sotheby's on February 7, the third day of a sale of books and MSS. beginning on the 5th. Writing from Monterey to Sir Sidney Colvin, Stevenson said: "I am in a conspiracy . . . against the Padre. The enclosed poster . . . was put up to the number of 200 exemplaires at the witching hour; and they were almost all destroyed by eight in the morning. But I think the nickname will stick. Dos Reales; deux réaux; two bits; twenty-five cents; about a shilling; but in practice it is worth from ninepence to threepence."

Photographs by Courtesy of Messrs. Sotheby, Wilkinson and Hodge.

A HUNTING-FIELD FEUD REVIVED: THE WHADDON MASTERSHIP DISPUTE.

PHOTOGRAPHS BY SPORT AND GENERAL, SPECIAL PRESS, AND TOPICAL.



THE CHAIRMAN OF THE WHADDON CHASE HUNT COMMITTEE: LORD COTTESLOE.



MASTER OF THE WHADDON CHASE FOR THE LAST TWO YEARS: LORD ORKNEY (ON THE RIGHT), WHOSE RESIGNATION REVIVED THE OLD RIVALRY.



TALKING TO AN OLD FOLLOWER OF THE HUNT: LORD ROTHSCHILD (FACING CAMERA).



RECOMMENDED AS THE NEW MASTER BY THE WHADDON CHASE COMMITTEE: LORD DALMENY, WITH HIS DAUGHTER, THE HON. HELEN PRIMROSE.



BELIEVED BY HIMSELF AND HIS SUPPORTERS TO HAVE BEEN DULY ELECTED AT WINSLOW: COLONEL SELBY-LOWNDES (ON THE LEFT).

The Whaddon Chase dispute began in 1917, when Colonel Selby-Lowndes, in whose family the Mastership had been since before 1750, was removed from office while serving with the Army abroad. After the war, a second pack was formed, with Lord Dalmeny as Master, and Colonel Selby-Lowndes and his hounds were warned off. In 1920 the Masters of Foxhounds Association called on both the rival Masters to resign, and decided that the second pack must cease hunting. The Earl of Orkney was elected, and took over the original pack from Colonel Selby-Lowndes. Lord Orkney recently resigned, and a Hunt Meeting was held at the Bell Hotel, Winslow,

on January 23, with Lord Cottesloe in the chair. Lord Dalmeny was proposed by the Committee, but an amendment was put forward in favour of Colonel Selby-Lowndes. He and his supporters consider that he was duly elected, but the chairman ruled that there must be an adjournment, so that arrangements might be made for balloting and scrutiny of votes. The Committee met at Aylesbury on January 27, and again recommended Lord Dalmeny, the matter to be decided at a Hunt Meeting to be held later. As the Selby-Lowndes party regard the election as already made, it is thought that a second pack will be started again.

NOW TO SEEK "FRESH WOODS AND PASTURES NEW"

DRAWINGS BY LIONEL EDWARDS, SPECIALLY



The Prince (on the left) waiting his turn at a ford, at Widley Hill.



The Prince on his way down to the hunting bridge, at Higham Wood.

ABOUT TO VISIT THE SHIRES AND HUNT WITH THE PYTCHLEY, QUORN, AND
NEAR HIS OWN HUNTING LODGE

It was stated recently that the Prince of Wales, who is a member of the Duke of Beaufort's Hunt, and has been out regularly with the "Blue and Buff," as it is called, from his own hunting seat at Easton Grey in that country, was about to vary his experience by a visit to the Shires. It was expected that during the next few weeks he would hunt frequently with several of the principal packs there, such as the Pytchley, the Quorn, and the Grafton. He has not been seen in the Shires very much this season so far, and his absence has been greatly regretted.

IN THE SHIRES: THE PRINCE WITH HIS "HOME" HUNT.

MADE FOR "THE ILLUSTRATED LONDON NEWS."



The Prince getting out of the run.



The Prince at a kill in the orchard, Bradfield Farm, Hallowington.

GRAFTON: THE PRINCE OF WALES OUT WITH THE DUKE OF BEAUFORT'S
IN THE WEST COUNTRY.

He hopes to take part in several point-to-point races when they begin, and everyone will look forward to his repeating his previous successes. The above drawings show the Prince hunting with the "Beauforthshire." At present, it is said, he has not decided whether to take Easton Grey for another season, but he has the option of doing so. Our readers will remember the fine colour drawings of the Beaufort Hunt, by Mr. Lionel Edwards, given in our issue of January 20.—(Drawing Copyrighted in the United States and Canada.—C.R.)

"DRAGONS, HYDRAS, GOBLINS, KLEAGLES, TITANS, FURIES,

PHOTOGRAPHS BY RAHMA, UNDERWOOD AND



WITH THE "IMPERIAL WIZARD" AND THE "GRAND CYCLOPS," IN THE CENTRE OF A GROUP OF CHIEFS, OPPOSITE THE FIERY CROSS: A KU-KLUX KLAN ASSEMBLY AFTER AN INITIATION CEREMONY IN GEORGIA, U.S.A.



BEARING THE FIERY CROSS: A MEMBER OF KU-KLUX KLAN.



WITH THEIR FACES UNVEILED: MEMBERS OF THE KU-KLUX KLAN TAKING PART IN AN EQUESTRIAN PARADE, BY NIGHT, NEAR ANNAPOLIS, IN THE STATE OF MARYLAND.

The rebirth of Ku-Klux Klan, the famous American secret society of Civil War fame, took place seven years ago, when a fiery cross was set up on a mountain top near Atlanta, Georgia, by thirty-four men, clad in white monkish robes with peaked hoods and eye-slits, who swore fantastic oaths. A charter was obtained for the Klan from a County Court, and its proclaimed purpose was "to inculcate chivalry, character, the protection of the home, the chastity of womanhood, and patriotism," and "to maintain white supremacy." The Klan, which spread through the Southern States "like a prairie fire," numbers now nearly a million members, and claims 160 in the halls of Congress. It became an anti-Roman Catholic movement, but one of its leaders recently stated that the ban on Catholics was to be removed, as "all white men, regardless of religious creeds, must stand together in one great league against the numerically superior coloured races." This leader was reported to be establishing a branch headquarters in London, to spread the Klan in the British Isles, France, and Italy. Some

CYCLOPS," AND AN "IMPERIAL WIZARD": KU-KLUX-KLAN.

UNDERWOOD, AND KEYSTONE VIEW CO.



"FAMILIARS" OF A NEW "INQUISITION": KU-KLUX KLAN NOVICES, IN THEIR WHITE MONKISH ROBES AND POINTED EYE-HOLED COWLS, TAKING THE OATH BEFORE THE CROSS AND THE STARS AND STRIPES, AT AN INITIATION NEAR BALTIMORE.

two years ago masked men in the Klan costume began a series of outrages in Texas and Louisiana, and more serious crimes have since been alleged against them. The United States Government has instituted an inquiry. There is no reason to believe that, as an order, the Klan advocates violence, but that it has got out of the control of its leaders. Its fantastic nomenclature appears in a proclamation by "His Majesty, Imperial Wizard," addressed "To all Genii, Grand Dragons, and Hydras of Realms, Grand Goblins and Kleagles of Domains, Grand Titans and Furies of Provinces, Giants, Exalted Cyclops and Terrors of Klantons, and to all citizens of the Invisible Empire, Knights of the Ku-Klux Klan." The document concludes: "Done in the Aulic of his Majesty, Imperial Wizard, Emperor of the Invisible Empire, Knights of the Ku-Klux Klan, in the Imperial City of Atlanta, on this ninth day of the ninth month of the year of Our Lord, 1921, and on the Dreadful Day of the Weeping Week of the Mournful Month of the year of the Klan LV."

The World of the Theatre

By J. T. GREIN.

THE TERROR OF TRAGEDY.—"S.O.S." FOR THE EVERYMAN THEATRE.

I HAVE had a nightmare. I have seen a modern English tragedy acted by some young English actors as they think it should be. Result: a terrible evening of boredom, leavened with moments of irrepressible mirth, and a sleepless night in consequence of a battered brain-pan. Some people, when they hear that a man has written a tragedy, think that the very fact of his making the effort should command consideration: the word tragedy is haloed with quaint awe and reverence. I see no reason for it. When young knights were bold they all wrote tragedy: no self-respecting French *collégien* between boyhood and adolescence would leave school before completion of a "Tragédie en cinq actes en vers"—heaven forbid! I did it myself when I was about ten: the thing was called "Polona," played in China, contained twenty-seven scenes, and at the end everybody was murdered save the author, who was too young for the death penalty! But I saw the error of my ways in time: others don't, and inflict on us something well-meaning and awfully long, couched in choice language which affects to be majestic and bizarre, and placed in a century when there was no cinema, no gramophone, no broad-casting, so that no one—unless history were flagrantly mishandled—could tell whether the author wrote bosh or something which was a semblance to a possible reality in the dim and distant past in a far-away land.

I am not going to be so unkind as to say that the tragedy I saw performed by a Sunday theatre was wholly without the merit of effort.

that I did not hear now and again an arresting line; nor will I be unkind still by naming play, playwright, and players. My aim is an object-lesson—a warning, not cruel havoc. I would go further: I contend that I have not seen the tragedy as it was intended at all. It may read well, it may act well, but although it was produced with a poetic eye for colour, and attained much effect with curtains, lighting, and scant paraphernalia, it was acted so unsatisfactorily that I remember nothing but sound and chaos, with the exception of three male actors who spoke naturally, humanly, and in the understanding that even in bygone ages people were not necessarily bombastic, vociferous, and behaving as if life in those days were all high-pressure and Covent Garden masquerade. When the long passages, ladled out in protracted deliberation, did not weigh down my eyelids, or fall upon my skull like so many stones, so that little lucid intervals remained for reflection, a series of questions rose uppermost.

Why burden some forty actors with the learning of yards of so-called poetic prose for one performance only, when any expert could have predicted from the MS. that the length was excessive, the evolution deadly dull, the one dramatic scene—which, well conducted, might have created a wondrous impression—spoilt by want of craftsmanship?

Why were the women's parts—again with one exception—given to artists who may be very competent in ordinary plays, but betrayed their unfamiliarity with tragedy by hoity-toity declamation, absolutely stagey, and unwarmed temperamental fervour?

Why did some of the men shout, orate faceward to the audience, or indulge in dulcet, affected tones, distinctly feminine and dreadfully *précieux*?

Why did some of the male actors make themselves up to look facially like ladies—to such a degree that someone said: "Look at him: the image of So-and-So. And at him: just like So-and-So," naming two well-known star actresses?

Why did no one during rehearsal explain to all concerned that in the Middle Ages, as well as to-day, human beings presumably spoke like human beings, not all the time like generals in the field, like Parliamentary candidates on circuit, like stump-orators in the Park, like precious Society people in a Kensington drawing-room, like parsons in the pulpit, like women in high dudgeon, like maidens incantating the "Maiden's Prayer," like—but I could go on *ad infinitum*! It was the strangest "Zoo" I have ever been in.

Not for a moment would I deny that blank verse and poetic prose demand a different enunciation from the light parlance of a modern comedy; that there must be a certain rhythm, a certain cadencing of voice and utterance; but these two exigencies do not imply unnatural tones, loudness, high-falutin' over-pressure. A good orator in functions of life may drive home his points, may wax fervent and impressive over his peroration, but he should never cease to be human. If he does—well, then he is not a good orator, and will fail to carry his audience away. The terror of tragedy, as far as our stage is concerned, is that it is an affected thing. Nor is there any reason why it should remain so in the wake of a bad tradition. Reinhardt has shown that to the Germans; Gemier and Jacques Copeau at the Colombier to the French; our own Granville Barker, at the Savoy some years ago, "humanised" Shakespeare; and at the Old Vic. simple delivery is taking the place of rhetorical declamation.

Why, then, should there remain a survival of the unfittest—of ancient methods of bombast and bawling? Did not our poet himself say that

one touch of nature makes the whole world kin? If we could only impress that on all who work in the theatre, whether it be in tragedy or wild farce!

It is plain truth that the little Everyman Theatre at Hampstead is in danger, and, if its "S.O.S." yield no response in a month or two, our one theatre in West London independent of Commerce will fall into the hands of the cinema. It is not a matter of thousands. It is a matter of some seven hundred and fifty pounds.

If this be forthcoming, Mr. McDermott will be able to carry on; if not, adrift goes a beacon.

I have not always seen eye to eye with the founder, much as I admired his courage, enterprise, and talent as a producer. I warned him when he started that a hydra-headed directorate—thirty-three of them, forsooth!—would spell disruption and disaster, for his fellow-workers were artists and learned folk, not men of the theatre understanding the infinite complexity of the machine. Nor did I consider Mr. McDermott a business man. He should from the first have allied himself to a practised hand, as Granville Barker did when he launched out at the Court. My axiom, born of experience, is that committees are spokes in the wheel. And Rome fared best under the Consuls. Mr. McDermott never had an *alter ego*, and the result was—the winding-up of the original company, drifting into commonwealth under precarious circumstances. So the wolf came to the door, and the result is "S.O.S."

IN "PLUS FOURS" (IN TWO SENSES): MISS PEGGY O'NEIL AS JOSEPHINE NUTHALL. AT THE HAYMARKET.

"Plus Fours" is the title of Messrs. H. A. Vachell and Harold Simpson's new comedy at the Haymarket. It is also the popular name of certain garments. Josephine, the heroine, masquerades as her brother, and becomes secretary and golfing partner to a novelist, who "learns about women from her."

Photograph by Foulsham and Banfield, Ltd.

patriotic without being chauvinistic—it was the open door through which America passed, as well as France, Italy, and Spain; even Germany was admitted to this theatre, which upheld the spirit of the League of Nations. The list of plays produced in the four years of its existence is radiant with talented names. Actors, too, have added to their reputation at the little house at Hampstead; and it is indeed wonderful to record that many artists of name—foremost, Franklin Dyall, Milton Rosmer, and Mary Merrill—were ready to cast in their lot with the founder to play on sharing terms, which often must have formed an infinitesimal part of their usual salaries. Let this be remembered when actors are decied for thinking of money first and art a long way after. Let it be remembered by those who read these lines, and let it impel them to give their aid to the salvation of an enterprise which, in an altruistic spirit, tries to give the best for little money, and is as much founded on the co-operation of the actors as on the patronage of the public. If Everyman goes to limbo, London will have lost its only artistic theatre, and the younger playwrights a staunch helpmate in their clamour for a hearing.

Mr. McDermott is putting his shoulder to the wheel with all his might; he is prepared to open his books to intending supporters; he is willing to invite one of them to stand by him on the business side. Experience has taught him where the shoe pinched, and how he can henceforth conduct his theatre economically and well without detriment to its artistic aims. May his appeal not be heard in vain!



IN HUNTING ATTIRE: MISS BARBARA HOFFE AS LADY TYBAR IN THE STAGE VERSION OF "IF WINTER COMES," AT THE ST. JAMES'S.

The production of Mr. J. Macdonald Hastings' dramatised version of Mr. A. S. M. Hutchinson's "best seller" novel, "If Winter Comes," was arranged for January 31, at the St. James's Theatre. Miss Barbara Hoffe plays Lady Tybar and Mr. Owen Nares is the Mark Sabre. The play has already been on tour for six months.—[Photograph by Stage Photo, Co.]



IN THE MAGNIFICENT FILM VERSION OF "THE PRISONER OF ZENDA," AT THE PALACE THEATRE: PRINCESS FLAVIA (MISS ALICE TERRY) BIDS FAREWELL TO RUDOLF RASSENDYLL (MR. LEWIS STONE).

Anthony Hope's famous novel, "The Prisoner of Zenda," which had a great success on the regular stage, has now been produced by Mr. Rex Ingram as a magnificent film play. It was arranged to release it at the Palace Theatre on January 29, in place of "The Four Horsemen of the Apocalypse," in which Miss Alice Terry (Mrs. Rex Ingram) played Marguerite.

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THE WORLD OF WOMEN.

ONE may be pardoned for imagining that Lady Elizabeth Bowes-Lyon was, when her engagement was first made public, quite a novice in the art of being interviewed. Intent on being nice to everyone, she agreed to all that was suggested, even to the Duke of York being "quite as surprised as she was when he proposed"! This is assuredly not at all what she meant. Smiles were almost audible at the naive statement that "the Countess of Strathmore came into the room and the interview closed." I should say it did! There is a reserve and privacy about ordinary proposals that is usually observed even in these days, when bushels are quite out of fashion to hide the light of publicity. Royal couples may be accorded alike privilege. In course of time their avowals of love will doubtless become historic.

Pictures of Lady Elizabeth Bowes-Lyon do her no sort of justice, because her colouring and her quickly changing and charming expression constitute a very important part of her beauty. She is full of the joy of life and has the kindest of natures. Like many another girl who was much at Buckingham Palace with Princess Mary, she just idolises the Queen, for whom she would do anything in the world. Our Queen has a tremendous personal influence on young people, both boys and girls. Her Majesty is often quite touched by their many little ways of expressing their great admiration and loyal affection for her.

The wonderful finds in Egypt are, experts tell us, to have an influence on our fashions, although so far it is not suggested that we are to follow the example of the "tattooed princess." The materials of the clothes of these great ladies who lived close upon four thousand years ago are, we are told, strangely like those of our own ladies of to-day. Crêpe marocain, crêpe romaine, and fulgurante may not have been their names in ancient Egypt, but their qualities of draping in long lines and yet following the curves of the figure seem identical. Apparently the queens of old Egypt were never fat; sometimes they were small, but always, according to mummies and pictures, they were slim. It might be useful to the women of to-day to find out the diet; it was not, I imagine, anything on the following lines: "There was a young woman, and what do you think, The chief of her diet was victuals and drink; Victuals and drink were the chief of her diet, And yet this young woman could never be quiet." It is impossible to associate the queens and princesses of old Egypt with restlessness like our own in Modern Babylon.

Prince George of Greece, who escorted his mother, Queen Olga, to Sandringham, is a tall and handsome man. When he was young and an officer in the Greek Navy, he was so often here that he was credited with matrimonial designs on one of his cousins. He married eventually a Bonaparte Princess with a very great *dot*, and has, since his marriage, taken little interest in Greek affairs. Queen Olga was a Russian Grand Duchess, and her meeting with the Empress Marie of Russia must have revived tragic memories.

Her husband was assassinated, her son twice evicted from his throne, while the Empress's tragedies have been terrible. I am told, however, that the Duke of York and Lady Elizabeth Bowes-Lyon received no more sincere and cheery congratulations than from these brave and terribly tried royal ladies.

One of the prettiest—indeed, loveliest is the word I heard used—Princesses in Europe is Princess Geneviève, the youngest of the three daughters of the Duc and Duchesse de Vendôme. The Duke is the son of the late Duc d'Alençon, who lived for a long time at Belmont, near Wimbledon, which place is given, in the "Almanac de Gotha," as one of the residences of the Duc de Vendôme, the others being St. Michel, Cannes, and Neuilly-sur-Seine. The Duchesse de Vendôme is the sister of King Albert of Belgium. Their eldest daughter is the wife of Prince Philip of Bourbon-Sicily, the second daughter, Princess Sophie, is unmarried, and their only son, the Duc de Nemours, will be eighteen in April. The Duc de Vendôme is a descendant in direct line of Louis Philippe. The King of the Belgians' other sister married the brother of King Ferdinand of Roumania, and he died in 1919. There are more ways than one of cementing the friendship between England and France: who is to say that one of these will not be taken, if not altogether for that purpose?

There are not many ladies who can not only design and superintend the interior decoration of their houses, but actually paint some of the principal features themselves. Mrs. Benjamin Guinness stands, I think, alone for her talents in this and in other directions, for she is nothing if not versatile. At the coming-out dance for her eldest daughter, Miss Meraud Guinness, everyone admired the effective and fine frieze of the yellow-toned drawing-room, but all did not know that it was the work of their hostess's own hands. There is also evidence

of her talent in beautiful Japanese panels in her house in the country. The dance was a charming one which everyone enjoyed. Mrs. Benjamin Guinness is a half-sister of Sir Richard Williams-Bulkeley. Her husband, who is one of the collateral branches of the family of Ardilaun Guinnesses, is partner in a well-known firm of bankers in New York. Mrs. Guinness's mother was a daughter of Colonel Peers Williams, of Temple House, Berks, and from her she inherits her artistic talent.

Lady Sarah Wilson has gone to join her great friend, Princess Christopher of Greece, at Palm Beach. When the Princess was Mrs. Leeds, Lady Sarah, who is the best of good company, went on extended yachting cruises with her. Palm Beach is even more amusing, sunny, and warm than the Riviera, and Lady Sarah will be absent for some time. She should write her reminiscences; they would be good reading, for there are few celebrated people whom Lady Sarah has not known well. She has Winston for a nephew, and had Lord Randolph for a brother. Her son is now nearly thirty; her personal experiences have been many and varied; and she is distinctly smart and clever in her letter-writing. We shall, perhaps, welcome a book from her one day, and doubtless it will be an enthralling one.

The Hon. Mrs. Claud Yorke has a delightful house in 38, Park Street. The rooms have been cleverly designed, and many people have seen them, and will see them, at the series of concerts given by Princess Yourievsky, who sings in English, French, and Russian, and is very good to look at. There is a room done in heavy malachite-green and gold mouldings, with oil paintings set in the panels, which is really imposing. A number of Russian ladies of high rank attend the concerts, some of whom have suffered terribly. Countess Keller was a Lady-in-Waiting to the late Tsaritsa, and was thrown into a vile prison, half-starved, and ill-treated. Happily, her escape was contrived. She is young, handsome, and burning with the desire to help her compatriots and equals in rank still in Russia.

There will be no slump in tennis as the smart game to play this coming season. The royal wedding will provide another couple enthusiastic for tennis. Lady Elizabeth is not in the same class as a player as the Duke of York, who will, however, be able to partner her effectively in a good game, as we all hope, in a happy life. The Prime Minister's chief relaxation is some sets at tennis followed by contemplative pipes. Mrs. Winston Churchill is said to have improved her game very considerably at Cannes this winter. Lady Wavertree puts up a good game, and so does the Marchioness of Blandford. At most country houses there are good hard courts wherein tennis players keep fit.

Lord Manton, whose engagement is announced to Miss Alethea Langdale, has not long succeeded his father, who died from a fall while hunting with the Warwickshire Hounds last season; it was said that heart failure accounted for the accident. The bridegroom-elect lives with his mother at Compton Verney, the beautiful Warwickshire place which his father purchased from Lord Willoughby de Broke and which he did not live long enough to occupy. His racehorses, which were leased by Mr. E. Tattersall, did uncommonly well. Whether the present Peer will go in for racing is not known. He has three younger brothers, and is in the 2nd Life Guards.—A. E. L.

Debenham and Freebody's have built this distinctive four-piece suit of navy-blue gabardine rep and white georgette.



Two other phases of the four-piece suit from Debenham and Freebody's. The waistcoat is of black satin, while white georgette makes the corsage of the dress. (See page 188)

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Illustrated London News, 31/23.

THE WORLD OF MUSIC.

THE SALZBURG INTERNATIONAL SOCIETY.

IT will perhaps be remembered that the Mozart Festival at Salzburg last summer was preceded by a series of international concerts of modern chamber music. They were organised by a group of young Viennese composers, headed by Dr. Rudolf Réti, brother of the famous chess-player. The idea

came to play and sing them, and at the end of the seven concerts the musicians who had assembled in Salzburg realised that there had taken place the first really international music meeting since the war. There had been a fairly international gathering a short time before at Amsterdam, for a festival in honour of the Viennese composer Gustave Mahler; but on that occasion it was only the audience that was international. At Salzburg, French, German, Austrian, English, and Dutch performers took part side by side in the performance of one and the same piece of music. It was too valuable an opportunity to let slip, and a meeting was held at which it was decided to found an International Society for contemporary music, with branches in all countries, and that the next Salzburg Festival of contemporary music should be organised by this Society on a comprehensive basis. There was no time at this meeting to do more than settle main principles, but one very important decision was taken. This was that the headquarters of the new Society should be, not in Vienna, as at first suggested, but in London, since it was felt that London was more closely in touch with the music of all countries than any other capital in the world.

The headquarters of the International Society once fixed in London, the English representatives were asked to undertake the drafting of a constitution for the Society. England possessed the advantage that there already existed in London an English society with the same objects, and this English society was already in full working order. When the British Music Society was founded in 1919, by Dr. Englefield Hall, one of its first activities was the formation of a London branch, called the Contemporary Music Centre, which has given a series of concerts of modern chamber music, at which many new works, both English and foreign (for the British Music Society has from the first described itself as both "national and international"), were heard in England for the first time.

The Contemporary Music Centre, of which Mr. Edwin Evans is chairman, at once set to work to draw up

a constitution and scheme for the general activities of the new International Society, and more especially for the conduct of the next Salzburg Festival. This draft constitution was submitted to the representatives of other countries in the autumn. They set to work, with varying results, to organise similar societies abroad, in most cases following the English example of affiliating the new Society to national societies for contemporary music already existing, as in Switzerland, Belgium, and Denmark. The draft constitution having been given a general approval, subject to a few amendments here and there, the next step was to call a council of delegates from the various countries concerned. The first idea was to choose Vienna as the place of meeting, partly as a compliment to the originators of the idea, and partly out of regard for the financial difficulties of the Central European countries. For various purely local reasons the Vienna meeting was found to be inconvenient, and the English section thereupon took the bold step of inviting the conference to London.

[Continued on page 192.]

PREFERRED BY THE PRINCE OF WALES TO A GOLD CASKET: THE QUEEN ANNE TANKARD PRESENTED TO HIM WITH THE FREEDOM OF THE GROCERS' COMPANY. When the Prince of Wales was admitted a freeman of the Grocers' Company on January 24, a bound and illuminated certificate of freedom was presented to him, together with a Queen Anne tankard of 1708, which the Prince chose in preference to the customary gold casket.—*[Photograph by C.N.]*

began in a small way, but gradually grew to a festival on a large scale, for the promoters invited composers from other countries to send in works of modern tendencies similar to their own. Foreign performers



THE EX-PREMIER IN SPAIN: MR. AND MRS. LLOYD GEORGE, WITH THEIR DAUGHTER AND LORD RIDDELL, IN SEVILLE CATHEDRAL.

Mr. and Mrs. Lloyd George and their daughter Megan (seen next to her mother), with Lord Riddell (second from left), motored, on January 20, from Algeiras, where they were holiday-making, to Seville for the week-end. The Spanish Government placed the cruiser "Reina Regente" at Mr. Lloyd George's disposal for a visit to Ceuta. Later, he was joined at Algeiras by Mr. Chamberlain and Lord Birkenhead. Miss Lloyd George attended the ball given at Government House, Gibraltar, in honour of the Atlantic Fleet.—*[Photograph by Topical.]*

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Fashions and Fancies.

The Possibilities of the Four-Piece Suit.

The most important topic of the day, as far as dress is concerned, is, of course, the four-piece suit to be seen in the salons of Debenham & Freebody's. It is destined to play an important part in the spring fashions, and every woman will realise the manifold possibilities of a costume that can be worn in three different ways, looking equally charming in each position. A wide scope for originality of treatment is offered by these delightful costumes; the coat may be cut on the lines of an ordinary walking suit, or it may be cape-like in form. Some, indeed, possess both cape and coat—a fact which really qualifies them to be called five-piece suits. Under the coat appears the little waistcoat; while beneath this again is the dress itself, in which the corsage and skirt, though really in one, are almost always of different materials.

Pictured Fashions.

The delightful four-piece suit which is illustrated on page 184 stands to the credit of Debenham and Freebody's, Wigmore Street. The straight, wrap-over coat is fashioned of gabardine rep decorated with metal wire embroidery. The square collar may be worn up or down, but the latter seems the more suitable position, for surely no one would wish to hide the effective little satin waistcoat, with the man's watch-pocket faithfully reproduced. A band of embroidery appears at the top of the skirt, which is beautifully draped, falling in a soft panel on the left. White georgette is chosen for the bodice, in which the decoration consists almost entirely of buttons—a short row running down the front, buttons from the neck to the waist at the back, and even two more long rows on the interesting bell sleeves.

Kashka and Georgette.

Another beautiful four-piece suit, of beige corded kashka, boasted a square cape and coat which shared the single back panel between them, so that in reality the coat formed only a loose lining to the cape. The black waist-



A lovely evening gown in which a panelled sheath of crystal beading and jade-green georgette is draped over crêpe-de-Chine of a deeper shade.

coat-slip, stitched with gold, was built on the lines of a man's waistcoat, with two points in front and a delightful little pocket, while georgette and kashka combined to make the dress. The corduroy effect of the thicker material was repeated by fine pleats in the georgette sleeves, and folds of dull-gold tissue appeared in the front of the satin toque which completed the costume.

Successful War with Time.

It is obvious that the only scientific method of combating facial imperfections is by remedying the conditions that cause them, and yet the attention of many women is so preoccupied with the devastating effect of wrinkles, sagging contours, double chins, and the like that they do not trouble to discover the reason for these disfigurements. In almost every case the relaxing of the muscles, due to age, ill-health, or worry, is at the root of the trouble; and the wisest course is to seek the aid of Mme. Elizabeth Eve, 55, Berners Street. She has evolved a splendid system of exercises, based on long study of the tiny muscles which lie just below the skin and are responsible for the contours of the face and neck. Many grateful clients will testify to the fact that these exercises—which occupy, perhaps, five minutes every morning—are invaluable for removing and preventing the finger-marks of time. The price of the complete set is 3½ guineas, and they are a possession for all time, as the passing of years only proves their worth more fully.

Result of the "May She Ask Him In?" Competition.

"May she ask him in?" was the intriguing title of an advertisement competition organised by Barker and Dobson, of chocolate fame. The excellent prizes offered by the firm have been distributed, and the first prize fell to Miss Helena Guld; Miss C. M. Bindloss secured the second; while the third and fourth prizes went to Mrs. M. L. Channing and Miss Marion Chappell respectively. Thirty consolation prizes were also awarded. Hearty congratulations to the prize winners, who received beautiful presentation boxes of Barker and Dobson's delicious chocolates. E. A. R.

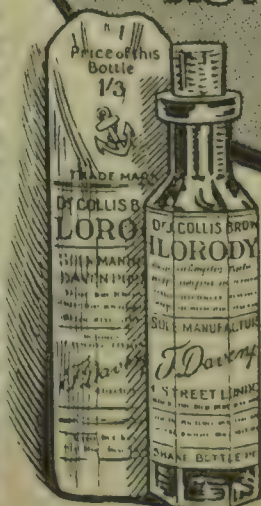
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The World-known Remedy for
COUGHS COLDS
ASTHMA BRONCHITIS
Acts like a charm in
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EVERY mother knows that if a baby cannot be breast fed, the food should be the closest possible equivalent to mother's milk. Mellin's Food, when prepared as directed, is a complete infants' food, and produces the same results as breast milk.

That is why Mellin's Food is readily assimilated by babies with weak digestion, and why a "Mellin's Food Baby" makes excellent all-round progress and grows up strong and happy—"a baby to be proud of." Experiments are risky and unnecessary—Mellin's Food has proved during many years its suitability for children of all ages.

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Write for samples and descriptive booklet; we will send them post free on receipt of 6d. in stamps. Particulars of a unique and interesting "Progress Book" will also be sent.

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Masters the Hair.

Anzora Vanishing Cream

Ladies will find it very refreshing and beneficial to the skin. Pure, free from grease and delicately perfumed. Obtainable in handy jars at 1/3

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The Original Preparation for Cleaning and Polishing Cutlery and all Steel, Iron, Brass, and Copper articles. Sold in Canisters at 3d., 6d., & 1s. by Grocers, Ironmongers, Gilman, &c. Wellington Emery and Black Lead Mills, London, S.E.1.

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(and not only a bed-table; for cards, music, needlework, and dozens of other uses.)

In all varieties from 57/6.

THE "LITERARY MACHINE" READING STANDS.

In 40 different models.

EVERYTHING FOR THE INVALID OR DISABLED.

Illustrated in Sectional Catalogue No. 1

2, 4 & 6, NEW CAVENDISH STREET, LONDON, W.1.

£10,000 LINCOLN "SWEEP"

With reference to certain advertisements which have appeared, MR. P. L. SMYTH, HUME ST. CANCER HOSPITAL, DUBLIN, hereby informs the Public that the £10,000 prize money for the above "sweep" has been lodged with the Bank of Ireland, Dublin. This "sweep" is being promoted in aid of the Cancer Research Fund (Ireland). (Tickets, 10/- each), AND HAS BEEN DULY

AUTHORISED BY THE IRISH GOVERNMENT

P. L. SMYTH, Hume Street Cancer Hospital, Dublin.



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IN TWO QUALITIES:

SPORTSMAN'S (Dry) & QUEEN'S (Sweet)

The combination of fine old Brandy and matured juice of the English Morella Cherry, makes GRANT'S MORELLA CHERRY BRANDY unquestionably one of the most wholesome and delicious Liqueurs in the world.

It is essential that you should ask for GRANT'S and see that you obtain GRANT'S MORELLA. A good way to remember this is to memorise—

WELCOME ALWAYS, KEEP IT HANDY—GRANT'S MORELLA CHERRY BRANDY

SOLD IN BOTTLES AND 1/2-BOTTLES. From all leading Wine Merchants, Hotels, Restaurants, &c. The Distillery, Maidstone.

Stomach and Nerve Trouble

"I am sure my Child's Life was Saved by Dr. Cassell's Tablets."

READ this story which a mother has to tell of an ailing child. Mrs. Norris's daughter was the victim of terrible illness; she was paralysed, and exhibited other symptoms which seemed to exclude all hope of recovery. But Dr. Cassell's Tablets cured the little victim.

And they will make you well again if you are suffering from any form of nervous trouble, indigestion, or kidney weakness. If you need building up, commence a course at once. Use them for

Nervous Breakdown Headache, Neuritis Anemia, Indigestion Palpitation, Sleeplessness, Kidney Weakness, Neurasthenia Children's Weakness, Nerve Pains Wasting.

Specially Valuable for Nursing Mothers and during the Critical Periods of Life.



Mrs. Norris, Sessay, near Thirsk, Yorks, says:—"I'm sure Dr. Cassell's Tablets saved my child's life. There was no power in her, she couldn't move hand or foot, but just lay like a little doll wherever she was placed. She was so painfully thin that I had always to lift her on a pillow. She was said to be suffering from nerve paralysis and bowel consumption; and there was no hope. But when I gave her Dr. Cassell's Tablets the change was wonderful. She began to move, grew plump and strong, and soon was walking. Now she is a little picture of health."

Dr. Cassell's Tablets

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Heal Skin Troubles With Cuticura

If you are troubled with pimples, blackheads, redness, roughness, itching, and burning, which disfigure your complexion and skin, Cuticura Soap and Ointment will do much to help you. Always include the Cuticura Talcum in your toilet preparations.

Soap 1s., Talcum 1s. 3d., Ointment 1s. 3d. and 2s. 6d. Sold throughout the Empire. British Depot: F. Newbery & Sons, Ltd., 27, Charterhouse Sq., London, E.C.1. Cuticura Soap shaves without mug.



An Open Air Paradise for Children

If you have children and a garden you need a children's den. It will keep them healthy, happy and out of the way. They can romp or study in the open in all weathers, winter or summer. Sturdily built of well-seasoned timber, inexpensive and easily erected in any garden.

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Cleans Closet Bowls Without Scouring

SANI-FLUSH always at hand will keep the closet bowl and trap clean, like new.

A little Sani-Flush sprinkled into bowl, and flushed out, eliminates the labour and danger of half-way methods with mops and acids.

Sani-Flush cannot injure bowl or connections. Keep it handy.

Sani-Flush sells for 1/9 per large 22 oz. can, at all Chemists, Ironmongers and Grocers. If not obtainable, send us 1/9 and 6d. extra for cost of postage and packing.

General Sales Agents

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Himrod's ASTHMA CURE

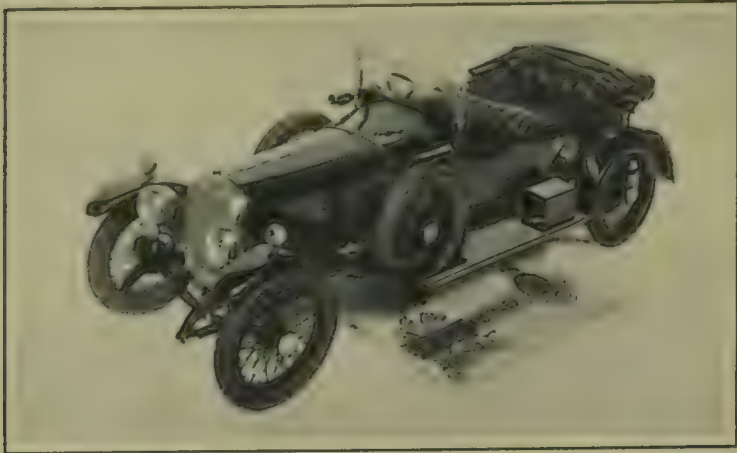
The standard remedy for over 50 years. Gives instant relief from Catarrh, Asthma, etc.

AT ALL CHEMISTS

4s. 6d. a tin

THE CHRONICLE OF THE CAR.

Trials Too Easy. It is a great tribute to the reliability and efficiency of the modern car that the complaint is being generally voiced that it has become too easy to gain a premier award in such



PLACED BESIDE A POUND NOTE TO SHOW ITS SIZE: A MINIATURE MODEL OF THE 24-60 H.P. SIX-CYLINDER SUNBEAM TOURING CAR FOR THE QUEEN'S DOLL'S HOUSE.

The model, specially made for exhibition in the Queen's Doll's House, is accurate in every detail, and complete with double spare wheel, luggage-carrier, and all accessories in miniature. The lamps can be lit by an electric battery. The car is finished in the Royal colours, and bears the Royal arms on the rear door panel.

events as the London-Edinburgh and London-Land's End trials. Nowadays, if the competitor exercises due care not to vary his scheduled times too much, and takes the ordinary precautions in seeing that his car is right before he starts, it is a practical certainty that he will duly qualify for his gold medal. As a matter of fact, nothing but sheer ill-luck or gross carelessness in driving will stop him, and club committees are at their wits' end to devise ways and means of stiffening up these trials so that they will constitute a real test of the car's reliability.

One suggestion has been made which seems good on the face of it, and that is that these trials should be of the "sealed bonnet" type. That is, the bonnet should be locked and sealed by the club's officials before the start, and the seals should be intact at the end of the run. I don't know how it is proposed to legislate for cars which have the petrol-tank

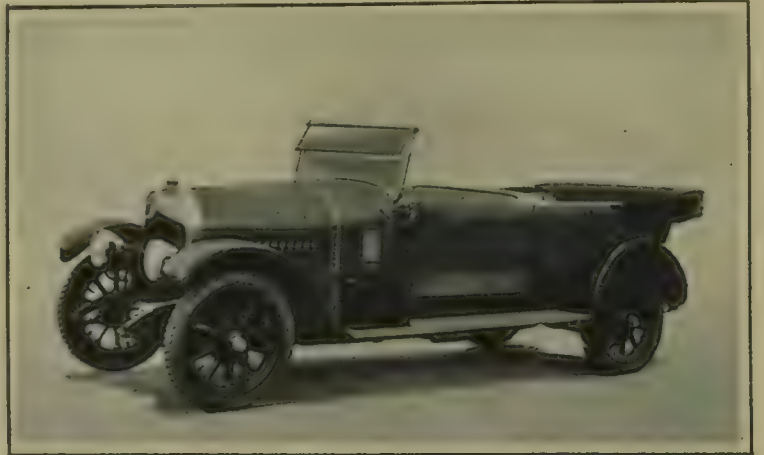
and filler under the bonnet, but I have no doubt means can be found to surmount that difficulty. In fact, I am very much of the opinion that such means will have to be found if these trials are to continue to serve the purpose of informing the public as to the relative performance of the vehicles engaged. At present they are, frankly, of very little value indeed, and they have simply resolved themselves into a joy-riding procession in which luck plays a rather too prominent part when the award of gold medals is concerned. This raises the question of whether it is really worth while continuing these events. Personally, as a very old competitor, I should be very sorry to see them lapse, but one cannot avoid the conclusion that, unless they can be made of more value, they had better disappear altogether. I think they can be so improved, but in order to effect that they must be made much more into real reliability trials than they are now. It is really absurd that gold medals should be awarded merely for close adherence to schedule times, while the competitor is left free to do anything he likes by the way. I re-

collect once taking part in the London-Edinburgh-London trial, and spending the whole of Sunday in Edinburgh in taking down and re-erecting a back axle which had developed a defect on the way up. I finished the work shortly before it was time to start on the return journey, and duly qualified for the double-journey "gold." Though I say so, it was a good piece of work, but the result was quite a misleading one from the point of view of the purchasing public.

The 19'6 h.p. Crossley.

Over a recent week-end I was able to make an extended test of the 19'6-h.p. Crossley, a car which made its public debut at the Show of 1921. Judging

it on its design, I thought it was a good car—one quite worthy of the Crossley reputation, and road experience has convinced me that my judgment was not at fault in so placing it. I suppose I drove the car altogether about a couple of hundred miles, including my pet trial route which I described a fortnight ago. To begin with, I have never seen a car which was easier to start. The weather was very cold—well below freezing point on the Sunday morning—yet the engine started within five seconds of pressing the starter button. Carburation was excellent, and with the engine stone-cold the accelerator could be pressed hard down without any popping back, the pick-up being remarkable. Acceleration was very good indeed, and quite smooth, the speed range on "top" being from about five miles an hour to close on sixty. The springing leaves nothing to be desired, the car being very comfortable at all speeds over all sorts of roads. On the Portsmouth Road I let her all out for a short burst, and the speedometer hand just touched the sixty mark. The steering is wonderfully light and responsive, as I have always found the case with Crossley models, and one can drive all day without feeling the least fatigue. Braking, too, is excellent—in fact, I



SUBJECTED TO A TRIAL DESCRIBED IN THE ACCOMPANYING NOTES: THE 19'6 H.P. CROSSLEY FIVE-SEATER TOURING CAR.

found nothing to criticise adversely, and I make out the new Crossley to be a very fine car indeed. Any-one who demands a better car in its class will have a very long way to go before he finds it. W. W.

Every Motoring Need Met for £400

YOU want a car you will be proud to own, a car that will give supreme comfort, lasting service, and run with remarkable economy. Every requirement is met in the super efficient 10/12 H.P. Straker Squire.

Here are some of its features:

2½ to 55 miles an hour on top gear; 30-35 miles per gallon; 10,000 miles on tyres. Overhead valve engine; 4-speed Gear Box. Brooklands Test Hill on 2nd gear with 4 passengers in 15 seconds. Five 760 x 90 mm. wheels and tyres. 12-Volt Lighting and Starting Set, Magneto Ignition. 5 Lamps. Spring Gaiters, Speedometer, Clock, 2 Horns, Petrol and Oil Pressure Gauges. Exagun system of chassis lubrication. Four-seater body (4 doors) and all-weather curtains.

Four-Seater Complete - £400

OTHER MODELS

15-20 h.p. Chassis	£540
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You cannot get better service. We supply ANY make of car either NEW or SECONDHAND, and arrange Deferred Payment Terms if desired. Long credit up to two years. Low interest from 2½ per cent. Financed entirely by us. Strict privacy. Varied terms to suit all clients.

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The best test is a personal test. If you buy the car no charge for hire.

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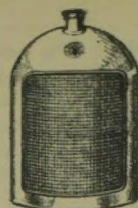
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You will get full consideration and VALUE whatever your Motoring requirements come to

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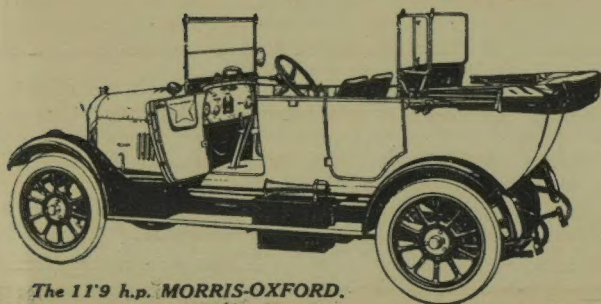
THE CAR YOU BUY TO KEEP

LIGHT in price, light in weight, light in running costs, with all the stability, the poise, the long, untiring life of the costly and heavy luxury cars, the 1923 MORRIS stands in a class of its own.

It has all the unquestioned advantages of the heavy car, all the charm and responsiveness of the light one. Whether your choice be an 11.9 MORRIS Two-seater at £225 or a 13.9 Cabriolet at £450 there is one thing of which you may be quite sure—you are buying the Best Car at the Lowest Price. No Car is better, more sensibly designed to meet every need of the Owner-Driver. The MORRIS is, *always*, the car you buy to Keep.

PRICES :

11.9 H.P. from £225 to £425
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The 11'9 h.p. MORRIS-OXFORD.

MORRIS MOTORS
Ltd.,
COWLEY, OXFORD.

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NAPIER

The Proved Best

By concentrating on one model only—the 40/50 H.P. Six-Cylinder Napier—we have been able to produce an original and distinctive car which has no superior in the world.

Its main features are :

- Comfort**
- Quick acceleration**
- Speed on hills**
- High average speed**
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- Reliability**

May we have an opportunity of proving these qualities ?

As satisfactory and reliable on the road as the NAPIER aero engine is in the air.

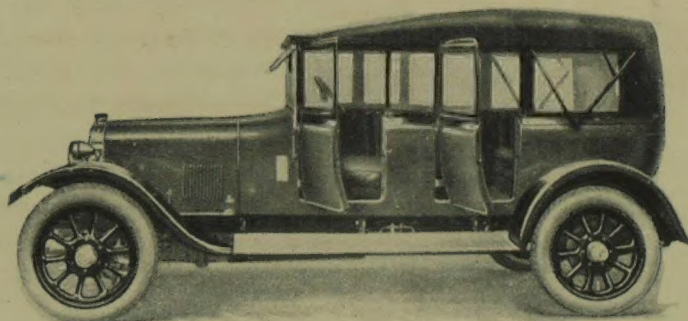
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THE SUPREME SUNBEAM

16/40 H.P. 4-CYL. MODEL

**A Car of proved excellence,
combining high quality
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ECONOMICAL — RELIABLE — SPEEDY



16/40 H.P. 5-Seater Touring Model, £895.

With Sunbeam side curtain equipment, giving perfect protection against bad weather.

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" . . . I have just completed 15,000 miles without an involuntary stop, and never yet had the engine taken down, the valves ground, the clutch adjusted, or collar oil put on the clutch leather, nor had I to touch a nut or sparking plug (the original plugs are still in use), and my 'Sunbeam' is running absolutely as well as ever. I think this forms a unique record. I am simply charmed with the car and hence my letting you know of its marvellous performance."

W. A.

W. A

The range of Models manufactured by the Company includes also;—

14 h.p. 4-cyl. Chassis ...	£535
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NEW YORK	Shoosams.	25, West 57th Street.

P. & C. HABIG



**HATTERS
VIENNA**

Ask your Hatter for our Original
Velour and Felt Hats.

"THE WORLD OF MUSIC."—(Continued from page 186.)
at the same time offering complete hospitality and all travelling expenses to the foreign delegates out of its own funds. The invitation was accepted, and the conference met in London on Friday, January 19, sitting for three days, with an interval of rest on the Sunday. By a fortunate chance, this Sunday was chosen for the dinner given to Mr. Edwin Evans by a number of young English and foreign composers, who presented him with his portrait, painted by Mr. Wyndham Lewis, as a mark of their gratitude for his efforts in the cause of contemporary music. The foreign delegates were invited as guests to this dinner. The meetings were held on the Friday at the Royal College of Music, by the kindness of Sir Hugh Allen, who also entertained them to luncheon; on the Saturday at the library of the Incorporated Society of Musicians, followed by a luncheon given by Mr. W. W. Cobbett; and on the Monday at the Royal Academy of Music, by kind invitation of Sir Alexander Mackenzie. Nine countries accepted the English invitation—Austria, Belgium, Czecho-Slovakia,

Denmark, France, Germany, Italy, Switzerland, and the United States. The Belgian delegate, at the last moment, was prevented from coming; so was the French delegate; but at the eleventh hour, to the surprise and delight of the whole conference, no less a person than M. Maurice Ravel appeared to take his place.

The presence of one of the most distinguished of living composers conferred at once an immense distinction on the International Society and its conference. It can further be added that M. Ravel's presence was of incalculable value to the deliberations, for he set, from the first, an example of high-minded statesmanship which had a determining influence on the whole spirit of the conference. There was an interesting variety of personality among the delegates which enabled the problems at issue to be discussed from various points of view. Austria, Czecho-Slovakia, and France sent composers; Denmark sent a leading instrumentalist; England, Germany, Italy, and America sent critics; Switzerland, a cultivated

amateur. The whole conference was marked by a spirit of mutual confidence and friendliness, which grew steadily in intensity up to the end. Without this it would have been impossible to get through so much work in so short a time. There was, indeed, a huge amount of work to be done. The whole Society had to be organised from the beginning. Friday was devoted to general international organisation. The whole of Saturday was taken up with the appointment of an international committee of distinguished musicians whose function it will be to select the music to be performed at Salzburg next August. Monday presented an extremely difficult and complicated problem—the practical organisation of the Salzburg Festival and the financial responsibilities connected therewith. The Selection Committee, which was not fixed until after several votings, is to consist of the following members, no two of whom belong to the same country: Eugène Goossens (England), André Caplet (France), Ernest Ansermet (Switzerland), Ildebrando Pizzetti (Italy), Hermann Scherchen

(Germany), O. G. Sonneck (America), and Alexander Zemlinsky (Czecho-Slovakia). The programmes will be chosen by this committee. A preliminary sifting will



PASTEUR'S GRANDSON, WHO ARRANGED TO GIVE A CENTENARY LECTURE IN LONDON: DR. PASTEUR VALLERY-RADOT.

In connection with the Centenary of Pasteur, the great French bacteriologist, his only grandson, Dr. Pasteur Vallery-Radot, arranged to give a free lecture on his grandfather's life and work before the Royal Society, at Burlington House, on February 2, with Sir Charles Sherrington, P.R.S., in the chair.

Photograph by Marceau.

be done by local selection committees in the various countries. After the programmes have been fixed, it will be the duty of each country to provide performers for the works which may have been selected from among its own composers, domicile in this case being given preference over nationality. EDWARD J. DENT.



PASTEUR'S COUNTRYMEN HONOUR A GREAT ENGLISH NAME: JENNER CENTENARY CELEBRATIONS AT THE FRENCH ACADEMY OF MEDICINE IN PARIS.

The centenary of the death of Dr. Edward Jenner, the discoverer of vaccination (illustrated in our last issue), was celebrated at the Académie de Médecine in Paris on January 23. Professor Chauffard (sitting third from right) presided. Others present were M. P. Strauss, the French Minister of Hygiene; M. Haller, President of the French Académie des Sciences; Professor d'Espiné, of Geneva; Sir Ronald Ross, Sir Almroth Wright, and Sir St. Clair Thomson.—[Photograph by Manuel.]

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GIVEN BY

NO amount of cosmetics can give attraction to an unhealthy face; but no matter what your features, you can never be "plain" if you have a really good complexion.

What was true in mother's day—and grandmother's too—still holds good to-day.

That is why it is best to improve the complexion from within. Indigestion and Liverishness cause most troubles, so take Beecham's Pills and note—as your system is cleansed and regulated—how your complexion improves and the glow of health adds to your charm.



Beechams Pills

You know she reads it

IF SHE DIDN'T	DRESS DOES	AND SPORT
SHE WOULDN'T	MAKE	NOT
KNOW	A DIFFERENCE	TO MENTION
WHAT PARIS	DOESN'T IT?	GOLF
AND LONDON	BUT	AND GOOD
WERE SAYING	AS IT IS	PICTURES
OR DOING	SHE BEING	ESSAYS AND
MUCH LESS	WHAT SHE IS	STORIES
WEARING	VERY FOND	WHY THEN
AND	OF CLOTHES	OF COURSE
AFTER ALL	AND BOOKS	SHE READS

EVE

—The Lady's Pictorial
with which is incorporated
"The Woman's Supplement."

Hindes HAIR TINT

Tints grey or faded hair any natural shade desired—brown, dark-brown, light-brown, or black. It is permanent and washable, has no grease, and does not burn the hair. It is used by over three-quarters of a million people. Medical certificate accompanies each bottle. It costs 2/6 the flask. Chemists and Stores everywhere, or direct by stating shade required to—



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DELICIOUS FRENCH COFFEE.

RED WHITE & BLUE

For Breakfast & after Dinner.

In making, use LESS QUANTITY, it being much stronger than ORDINARY COFFEE

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is set upon the SINGER—a car that has held a world-wide reputation since 1912; when it was first introduced, at which time it was the first light car produced embodying large car practice. Since then many thousands of SINGER Cars have been manufactured, and have proved their qualifications in every civilised country. On road and track the SINGER holds a unique reputation in the history of motoring.

What of 1923?

Since the inception of the SINGER "Ten" many improvements have been effected year by year. This year the new engine develops very considerably more horse-power than its predecessor, allowing a four-seater body to be fitted—providing ample power for family motoring under all conditions. The car is fully equipped with Self-Starter, All-Weather side screens (which are rigid and independent of the hood, the rear side screens being adjustable and forming a V-shaped rear screen when desired) and is sold at a price (taking into account the extra equipment) equivalent to the pre-war price. Better value or more attractive features cannot be found anywhere.

The New 15 h.p. Six-Cylinder SINGER

introduced for the first time at the 1921 Olympia Show, is now available for those motorists who desire a car of greater power, more capacity and added refinements. During 1922 this Car was submitted to every possible test for strength, power and reliability, and it has emerged triumphant as a car capable of carrying five passengers over every part of the country, with a maximum of comfort, and without any anxiety regarding involuntary stoppages.

The Coventry Premier 10 h.p. Car

now manufactured by the Singer Company is the same engine, chassis, and body as the famous Singer "Ten," but without Electric Starter, Side Curtains, and certain refinements which account for the difference in the price.

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- All the above Cars have Dunlop Tyres and Rotax Equipment.

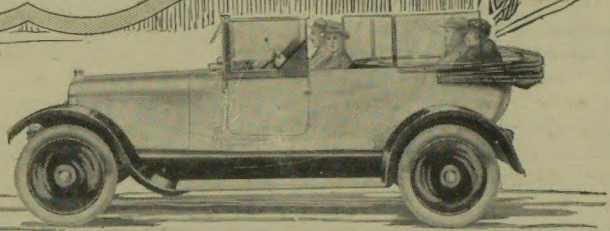
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H.P.

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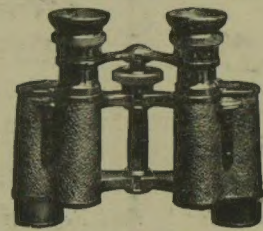
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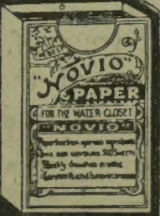
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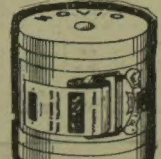
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
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